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An Egyptian alphabet
for Egyptian people.

University of Michigan

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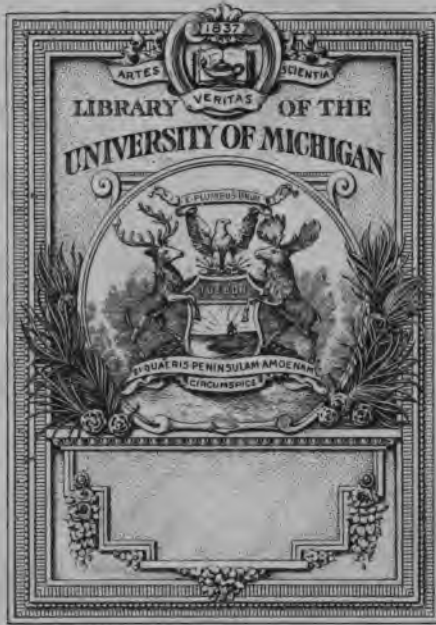
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An
Egyptian Alphabet

for the
Egyptian People

alifbê ahl maşr.

a, â, e, ê, i, y, o, ô, u, û (*alif*),
b (*bê*), t (*tê*), ț (*țâ*), g (*gym*), ğ (*ġên*), h (*hê*),
ħ (*hâ*), ħ (*hâ*), d (*dâl*), đ (*dâd*), r (*rê*), z (*zê*),
s (*syn*), š (*syn*), ş (*şâd*), ° (*°ên*), f (*fê*), q (*qâf*),
k (*kef*), l (*lâm*), m (*myn*), n (*nân*), w (*wau*), j (*jê*).

Florence

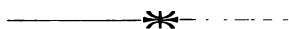
The Landi Press

1315-1897



The New-Egyptian Alphabet.

fyh alifbê ingyzyje, we alifbê rûmyje, we alifbê
‘arabyje. jâtara mus’ mumkin jekûn fyh alifbê maşryje
kemân?



*wâgib ‘ala kull wâhid jeħibb maşr, in jisâ‘id ‘ala migy
el jôm, elly fyh kull en nâs es sâkinyn ‘alal nyl jimkinhum
jiqru we jiktibu el lisân elly jirkallimuh we jifhamuh.*



el alifbê es sahle li et ta‘lym we lil kitâbe tig‘al
es ša‘b nabyh; we en nabâha tig‘al es ša‘b qawy we
mabsût.

Fiske, Wallcut

An
Egyptian Alphabet

136771

for the
Egyptian People

alifbê ahl maşr.

a, â, e, ê, i, y, o, ô, u, û (*alif*),
b (*bê*), t (*tê*), † (*tâ*), g (*gym*), ğ (*ġên*), h (*hê*),
ḥ (*ḥâ*), ḫ (*ḫâ*), d (*dâl*), ḏ (*ḏâd*), r (*rê*), z (*zê*),
s (*syn*), ś (*śyn*), ş (*şâd*), ° (*°ên*), f (*fê*), q (*qâf*),
k (*kef*), l (*lâm*), m (*mym*), n (*nûn*), w (*wau*), j (*jê*).

Florence

The Landi Press

1315-1897

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ERRATUM. - On page 9 transfer the word *jómén* from the 15th to the 23d line.

The Alphabet.

(alifbê).

a	<i>alif</i>	<i>ah</i>		b	<i>bâ</i>	(ب)
â	<i>alif</i>	<i>â</i>		d	<i>dâl</i>	(د)
e	<i>alif</i>	<i>eh</i>		ḍ	<i>ḍâd</i>	(ض)
è	<i>alif</i>	<i>è</i>		r	<i>rê</i>	(ر)
i	<i>alif</i>	<i>ih</i>	(ا)	z	<i>zê</i>	(ز)
y	<i>alif</i>	<i>y</i>		s	<i>syn</i>	(س)
o	<i>alif</i>	<i>oh</i>		ś	<i>śyn</i>	(ش)
ô	<i>alif</i>	<i>ô</i>		ş	<i>şâd</i>	(ص)
u	<i>alif</i>	<i>uh</i>		°	<i>°ên</i>	(ع)
û	<i>alif</i>	<i>û</i>		f	<i>fê</i>	(ف)
b		<i>bê</i>	(ب)	q	<i>qâf</i>	(ق)
t		<i>tê</i>	(ت)	k	<i>kef</i>	(ك)
ţ		<i>ţâ</i>	(ط)	l	<i>lâm</i>	(ل)
g		<i>gym</i>	(ج)	m	<i>mym</i>	(م)
ġ		<i>ġên</i>	(غ)	n	<i>nûn</i>	(ن)
h		<i>hê</i>	(ه)	w	<i>wau</i>	(و)
ḥ		<i>ḥâ</i>	(ح)	j	<i>jê</i>	(ي)

The Alphabet.

(alifbê).

a	<i>alif</i>	<i>ah</i>		b	<i>bâ</i>	(ب)
â	<i>alif</i>	<i>â</i>		d	<i>dâl</i>	(د)
e	<i>alif</i>	<i>eh</i>		ḍ	<i>ḍâd</i>	(ض)
è	<i>alif</i>	<i>ê</i>		r	<i>rê</i>	(ر)
i	<i>alif</i>	<i>ih</i>	(ا)	z	<i>zê</i>	(ز)
y	<i>alif</i>	<i>y</i>		s	<i>syn</i>	(س)
o	<i>alif</i>	<i>oh</i>		ś	<i>śyn</i>	(ش)
ò	<i>alif</i>	<i>ô</i>		ş	<i>şâd</i>	(ص)
u	<i>alif</i>	<i>uh</i>		°	<i>°ên</i>	(ع)
ù	<i>alif</i>	<i>û</i>		f	<i>fê</i>	(ف)
b		<i>bê</i>	(ب)	q	<i>qâf</i>	(ق)
t		<i>tê</i>	(ت)	k	<i>kef</i>	(ك)
ţ		<i>ţâ</i>	(ط)	l	<i>lâm</i>	(ل)
g		<i>gym</i>	(ج)	m	<i>mym</i>	(م)
ġ		<i>ġên</i>	(غ)	n	<i>nûn</i>	(ن)
h		<i>hê</i>	(ه)	w	<i>wau</i>	(و)
ḥ		<i>ḥâ</i>	(ح)	j	<i>jê</i>	(ي)

*a, á, e, ê, i, y, o, ô, u, û, b, t, t, g, g, h, h,
b, d, d, r, z, s, s, s, c, f, q, k, l, m, n, w, j.*

Pronunciation.

Vowels

a like English *a* in *at, had, man*.

EXAMPLES.—*ab, father; abadan, never; ana, I; dahab, gold; samak, fish; ma'laqa, spoon; nahl, date-palms; nadah, he has called; naḍḍâra, spectacles, eye-glasses, opera-glass; wara, behind; wa'ad, he has promised; jirkallimu, they speak, will speak; jistannak, he waits for you; wala, or.*

â like English *a* in *ah, bar, father*.

EXAMPLES.—*âle, tool; bâb, door; sâif, seeing; sâf, he has seen; lâ, no; mâward, rosewater; mydân, square, public place; mylâd, Christmas; nâr, fire; nâ-mûsyje, mosquito-net; wâḍiḥ, clear, distinct, plain; jâfa, Jaffa; jômên, two days.*

e like English *e* in *bed, ell, send*.

EXAMPLES.—*el, the; esne, Esne; efendy, Mr., gentleman; gebel, mountain; gedyd, new; kelb, dog; megâwir, student; we, and.*

ê like English *ey* in *they*, or *ay* in *say, layer*.

EXAMPLES.—*etnên, two; ês, what; bêḍ, eggs; °êb, shame; °ês, bread; fên, where; qarêt, I have read; lê, why; lêl, night, evening.*

a â e ê i y o ô u û b t ṭ g ġ h ḥ ḫ d ḍ r z s š š ° f q k l m n w j

î like English *i* in *begin, sip, till*.

EXAMPLES.—*ibn, son; isbitâlje, hospital; iswid, black; inglyz, English; imte when; inte, you; kilme, word; misik, he has seized, grasped.*

ÿ like English *ie* in *fiend, ea* in *steal, or ee* in *eel*.

EXAMPLES.—*yd, hand; imsy! go away! byr, well; byra, beer; sittyn, sixty; °yd, festival; mâlyje, finance; myn, who; naggâryn, carpenters; wazyr, vizir.*

o like English *o* in *not, offer, yonder*.

EXAMPLES.—*obêra, opera; oğostos, August; bor-tuqân, orange; ħod! take! °osmânly, Ottoman; mo-qaṭṭam, Mokattam.*

ô like English *o* in *note, over, so, throne*.

EXAMPLES.—*ôḡa, room; bordô, Bordeaux, claret; bôsta, post, post-office; rôsto, roast; kôm, hill, mound; nôba, time, once; jôm, day.*

u like English *u* in *full, pulley, put*.

EXAMPLES.—*uḡt, sister; umm, mother; gurnâl, newspaper; tult, third; dukkân, shop; qumşân, shirts; kutub, books; muslim, Moslem; muftâḡ, key; wuṣṭ, middle.*

û like English *oo* in *fool, ooze, soot, stool*.

EXAMPLES.—*bûlâq, Boulak; ḡûwa, in, within; hûwa, he; dûd, worms; malbûs, clad, dressed; kalûn, lock; nûr, light.*

a á e ê i y o ô u û b t ṭ ḡ ḡ h ḡ ḡ d ḡ r z s š š ° f q k l m n w j



Consonants.

b like English *b*.

EXAMPLES.—*abryl, April; arnab, fox; ibtada, he has begun; bâša, pasha; baltô, overcoat; bêt, house; tibn, straw; sabab, cause; kitâb, book; maṭbaʿa, printing-office, press.*

t like English *t*.

EXAMPLES.—*etnâsar, twelve; itkallim, he has spoken; banât, girls, daughters; bintû, Napoleon, twenty-franc piece; taufyq, Tewfik; telât, three; telefôn, telephone; tôr, ox, bull; ḥâgât, things; kittân, linen.*

ṭ like English *t*, but with a rounding of the lips (as in forming the letter *o*), and with slightly greater stress.

EXAMPLES.—*iṭṭalaʿ, he has studied; ṭanṭa, Tanta; ṭêr, birds; tyn, clay, soil; ʿaṭšân, thirsty; quṭṭa, cat; laḥbaṭa, confusion; jiṭlaʿ, he ascends, he comes out.*

g like English *g* in *bag, dagger, give, go*.

EXAMPLES.—*agrûmyje, grammar; gamal, camel; gamb, side, beside; ḥagar, stone; faggâl, radish-seller; figl, radish; jigy, he comes.*

ḡ like a strongly-aspirated, guttural *r*.

EXAMPLES.—*âga, aga; baḡl, mules; ḡada, breakfast, lunch; ḡasal, he has washed; šuḡl, business, work; luḡa, language; maḡrib, west; jigsil, he washes.*

a â e ê i y o ô u û b t ṭ g ḡ h ḥ ḷ d ḏ r z s š ṣ ʿ f q k l m n w j

h like English *h* in *have, hear, behind*.

EXAMPLES.—allâh, *God*; azhar, *Azhar mosque*; gihe, *direction*; hene, *here*; hyje, *she*; hum, *they*; zahr, *flowers*; muhandis, *engineer*; jahûd, *Jews*.

h like English *h* in *horde*, but slightly more aspirated.

EXAMPLES.—aḥmar, *red*; tiftaḥ, *you open*; ḥabl, *rope*; ḥêt, *wall*; iḥna, *we*; ḥumâr, *donkey*; sâhiby [saḥby,] *my friend*; maḥall, *place, spot*.

h like German *ch* in *ach, doch, Sache*, or Scotch *ch* in *loch*.

EXAMPLES.—tabbâḥ, *cook*; ḥabar, *news, information*; ḥamse, *five*; duḥḥân, *tobacco*; ḥâif, *fearing*; kutubḥâne, *library*; maḥzan, *magazine, warehouse*.

d like English *d*.

EXAMPLES.—edfû, *Edfu*; tadrus, *Theodore*; gedyd, *new*; dôl, *these*; durûs, *lessons*; madne, *minaret*.

d like English *d* uttered with a rounding of the lips and slightly greater stress.

EXAMPLES.—aḍrab, *I strike*; arḍ, *earth*; ḍilim, *dark*; ḍuhr, *noon*; ʿaḍm, *bones*; naḍâfe, *cleanliness*.

r like English *r*, but slightly more rolling.

EXAMPLES.—arbaʿa, *four*; berins, *prince*; râgil, *man*; rûḥ! *go!* qirîs, *piastre*; kafr, *village*; marratên, *twice*.

z like English *z*.

EXAMPLES.—gezyre, *island*; ruzz, *rice*; zamb, *mistake*; zêj [zaj], *as, how*; zêt, *oil*; mazbût, *firm, secure*.

a á e é i y o ô u û b t ṭ g ġ h ḥ ḫ d ḍ r z s š šʿ f q k l m n w j

s like English *s* in *sad, side, mouse*.

EXAMPLES.—*asmar, brown; iswid, black; bess, only, enough; rās, head, cape; sajjid, gentleman; sâ^ˆa, hour, clock, watch; sellim, stairs, ladder.*

š like English *sh* in *fishing, shall, mesh*.

EXAMPLES.—*ḥašab, wood, timber; ḥašš, he has stepped in, entered; sajjâl, porter, bearer; šê, thing; šuwaije, some, a little; ˆêš, bread; mišmiš, apricot; muš, not; wišš, face, visage.*

ṣ like English *s*, but with a rounding of the lips and somewhat greater stress.

EXAMPLES.—*ašfar, yellow; baṣṣ, he has looked at, gazed at; raḥyṣ, cheap; šala, prayer; ṣuḡaijar, small, little; šôt, voice; maṣr, Cairo, Egypt; waṣfe, description; wuṣûl, arrival.*

c an explosive articulation, made by compressing the air-passages deep down in the throat.

EXAMPLES.—*it^ˆallim, he has learned; gy^ˆân, he is hungry; za^ˆaq, he has cried out; ˆazym, glorious, splendid; ˆaly, high, Ali; ˆên, eye, spring; neby^ˆ, we will sell; jî^ˆmil, he makes, he does.*

f like English *f* in *after, find*.

EXAMPLES.—*afryqa, Africa; alifbê, alphabet, ABC; fâr, mouse; febrâjir, February; fihimt, I have understood; kaff, palm of the hand; nafar, people; nafs, soul, self.*

a â e ê i y o ô u û b t ṭ g ġ h ḥ ḷ d ḏ r z s š ṣ ˆ f q k l m n w j

q is in Cairo a catching (or quick, forced expulsion) of the breath; in other parts of Egypt like the English *g* in *gourd*, but somewhat deeper and stronger.

EXAMPLES.—baqar, *cattle*; daqq, *he has struck, knocked*; sûq, *market*; qauwâs, *cavass, consular messenger*; qunşul, *consul*; maqaşşe, *broom*.

k like English *k*.

EXAMPLES.—akl, *food*; hanak, *mouth*; sikkyn, *knives*; katûlyk, *Catholic*; kân, *was*; kull, *all, the whole*; lâkin, *but*; makkâr, *sly, sharp*.

l like English *l*.

EXAMPLES.—atkallim, *I speak*; almânje, *Germany*; tell, *hill*; lau, *if*; laban, *milk*; lélât, *nights*; luqşor, *Luxor*; jûlje, *July*.

m like English *m*.

EXAMPLES.—a[°]ma, *blind*; embâreḥ, *yesterday*; ḥad-dâm, *servant*; sama, *heaven, sky*; lamma, *when, after, so that*; maksûr, *broken*; min, *from*; myl, *mile*; minje, *Minieh*; nôm, *sleep*; jômâty, *daily*.

n like English *n*.

EXAMPLES.—enhu, *which*; tâny, *other, second, again*; nabolitâny, *Neapolitan*; nâr, *fire*; nâs, *people*; fingân, *cup*; jasmyn, *jasmine*.

w like English *w*.

EXAMPLES.—uwaḍ, *rooms*; ṭawyl, *long*; sawa, *together*; maswaqa, *whip*; wabûr, *steam-engine, steamboat*,

a â e ê i y o ô u û b t ṭ g ġ h ḥ ḷ ḽ d ḍ r z s š š[°] f q k l m n w j

locomotive, train; wahry, late; wâhid, one; widn, ear; jigâwibu, they answer.

j like English *y* in *yet, yesterday, youth.*

EXAMPLES.—*iţâlje, Italy; yjâm, days; tamanje, eight; hyje maşryje, she is a Cairene; ʿaşâje, stick, cane; lyje, to me; jasyr, prisoner, captive; jâkul, he eats; jegyb, he brings; jeqûl he says; jigû, they come; jitkallim, he speaks; mâ jidrabś, he does not strike; jâ salâm! good gracious! jekuḥḥu, they cough; jimla, he will fill; jûsif, Joseph.*

Diphthongs.

ai like English *i* in *irate, life, right*, or *ei* in *height.*

EXAMPLES.—*aiwa, yes; istaraijah, he has rested; baijaḍ, he has whitened, whitewashed; tultai two thirds; haiwân, animal; sajjib, he has let go, let loose; ʿaijân, ill, sick; kuwaijis, pretty, nice, good; mitbaijin, showing, appearing; jeḍaijaʿ, he will lose.*

au like English *ou* in *out, sound*, or *ow* in *now.*

EXAMPLES.—*aurâq, papers, documents; auwal, first; bauwâb, doorkeeper, hall-porter; rauwaḥ, he has gone away, gone home; ʿauwaq, he was delayed; fauwâl, dealer in beans; mauwut, he has killed; medauwar, round, circular; mestaufy, complete; waḥaq meqauwa, paste-board; nauwâr, blossoms.*

The Egyptian word for *water* varies greatly in its phonetic expression—*maije, moije, môje*. The second of these forms seems to be an almost unique example of a third diphthongal combination, namely, *oi*.

a â e ê i y o ô u û b t ṭ g ġ h ḥ ḫ d ḍ r z s š ṣ ʿ f q k l m n w j

To the English Learner.

Those who are familiar only with the English alphabet have merely to bear in mind that

j is always pronounced like English *y* in the words *yes, your, yield, yeoman, steelyard,*

as, for example, in the Egyptian vocables:—agrûmyje, (*grammar*), iṭâlje (*Italy*), gam[°]yje (*society, assembly*), lyje (*to me*), myje (*thousand*), jallah! (*go ahead!*), jerûḥ (*he goes, he will go*), jemynak (*your right*), jigy (*he comes*), jišrab (*he drinks, he will drink*), jôm (*day*), jûsif (*Joseph*), jûnje (*June*).

Likewise it must be remembered that

y is always pronounced like *ie* in the English *wield*, or *ee* in *steel*, or *e* in *me*,

as, for example, in the Egyptian words:—yd (*hand*), baṭṭalyn (*bad ones*), byr (*well*), tyn (*figs*), ṭajjibyn (*good ones*), ṭawyl (*long*), kebyr (*great, big*), ketyr (*much, very*), myl (*mile*), mylâdyje (*Anno Domini*), myn (*who*), nyl (*Nile*), ješûfnj (*he sees me*).

a á e ê i y o ô u û b t ṭ g ġ h ḥ ḫ d ḏ r z s š ṣ[°] f q k l m n w j

The Written Alphabet.

a â e ê i y o ô u û b t
ṭ g ġ h ḥ ḫ d ḍ r z s
š ṣ ° f q k l m n w j.

en nahâr da aḥsan min
bukra. elly auwaloh šart
aḥiroh nûr. darbatên fy
er râs tûga°. iftakarna
el quṭṭ gâna jenutt. elly
mâ ji'rafš jeqûl °ads.
gâb el quṭṭ il'ab jâ fâr.

asjût, 15 oktôber 1897.
ṭanta, 6 ramadân 1314.
mahmûd efendy ibrahym.
mydân el ezbekyje bi masr.

a â e ê i y o ô u û b t ṭ g ġ h ḥ ḫ d ḍ r z s š ṣ ° f q k l m n w j

Illustrative Readings.

Phrases and Sentences.

ana we inte, *I and you.* qûl ly! *tell me!* bi kâm er raṭl? *for how much a pound?* kull jôm we jôm, *every other day.* myn di? *who is that?* imsy min hene, jâ waled! *go away from here, boy!* gârak myn? *who is your neighbour?* râḥ fy bêtoḥ, *he went into his house.* lê lâ? *why not?* kelb el bê kebyr qawy, *the bey's dog is very big.* myn min eṣ ṣyn? *who is from China?* aiwa, jâ sydy! *yes, sir!* el ḥaqq wajak, *you are right.* manyś gany, *I am not rich.* mâ lohś šuġl ʿandy, *he has nothing to do with me,* hyje zâtha gat, *she herself came.* di ʿêb, *that is a shame.* lak alêje, *I am indebted to you.* fy ê ġer kide? *what else is there?* fât alêje fil bêṭ, *he called at my house.* fyh fulûs? *is there any money?* lâ, mâ fyḥś, *no, there is none.* gara ê? *what has happened?* mâ garaś ḥâga, *nothing has happened.* šûf el banât dôl? *look at those girls!* ana muś fâhim, ʿauz ê? *I don't understand, what do you want?* inte kunt ʿand myn embâreḥ bil lêl? *at whose house were you yesterday evening?* el ʿilm jegyb el ḥilm, *learning brings patience.* el qabṭân sâkin fy maṣr, *the captain resides at Cairo.* etnên etnên, *two and two.* hum kânu fil ḥammâm jôm el gumʿa, *they were at the bath on Friday.* kâm nôba ruḥt fil ihrâm? *how many times did you go to the Pyramids?* marratên, *we inte? twice, and you?*

ṣabâḥ el ḥêr! *good morning!* nahârak saʿyd! *good day!* mesa el ḥêr! *good evening!* lêltak saʿyde! *good*

night! ezzajak? how do you do? kêf kêfak? how are you? ãajibyn? are you well? ãajibyn, el ãamdu lillah, very well, thank God! marãaba! welcome! ahlan we sahlân! you are welcome! itfaããal, tefaããal! please! be so good! please come in! help yourself! take a seat! mã es salãme, good bye! auãastina, jã ãawãga! thanks for your visit, sir! istanna suwaije! stop a little! sallim ly ˆala ummak! my regards to your mother!

ulãdha fên? where are her children? mã afhamás turky, I do not understand Turkish. ruãna neãull ˆalêhum, we went to call upon them. diryt bil ãabar? did you hear the news? elly fãt fãt, let bygones be bygones. mã jiˆrafás râsoh min riglêh, he does not know his head from his foot. hyje aãsan minnoh bi ketyr, she is better than he by a good deal. da betãˆha, that's hers. bijãkul laãme ããf, he eats meat and nothing with it. ãallyk jemynak! keep to your right! suft el jasmynãt fil genêne betãˆna? have you seen the jasmynes in our garden? baqa teãuáss en naããara el kenyse, now the Christians enter the church. iãna kunna fil maãããta es sãˆa telãte we nuáss, we were at the station at half past three. el ãôga el nemsãwy bijiˆmil ê dilwaqt? what is the German school-teacher doing now? mã nequãls ããga, we say nothing. jerûãu imte? when are they going? hûwa mã jiãdimnyás, he does not serve me. maãlûboh kãm qirs? how many piastres does he demand? tiˆmil ê fy maãr? what are you doing at Cairo? elly ˆaãsãn jiãrab, he who is thirsty will drink. mã tiãrabããs! do not strike her! eã ããããnyje jifhamu el lisãn el esbanjôly, lãkin mã jiãruhs, the Italians understand the Spanish language, but they do not read it.

bôstet el hind mã gatás lissa.—el kaãrabãyje hyje ãibr et teleãrãfy, we ˆiddet et teleãrãf hyje qalamoh.—ism ãedêwy maãr ˆabbãs bããa et tâny.—muãammad taufyq

el hedêwy es sâbiq kân jeħibb maşr we jeħibb ħêrha; we wafâtoħ şîbet ʿalal maşrijyn kulluhum.—el baħr el abjađ we el baħr el azraq jingimʿu sawa ʿand el ħartûm fy wuşt afryqa, we min henâk jibtidy baħr en nyl.—el agrûmyje ʿilm el luġa, we hyje maqsûma qismen: 1. ʿilm el kilmât, we 2. ʿilm eg gumal. kull maşry lâzim jitʿallim el agrûmyje ʿaşân innaha tiʿallimoh jitkallim we jiqra we jiktib el lisân elly rabbuna iddah loh, we elly jismaʿoh kull jôm.—maşr maqsûma li qismên, baħary we qibly; fy kull qism sabaʿ mudyryât. mudyryât baħry hyje: qaljûbyje, daqahlyje, ġarbyje, şerqyje, beħêra, menûfyje; we mudyryjât qibly hyje: eg gyze, benysuêf, el fajjûm, minje, asjût, girge, qene we mudyryet el ħudûd.—ħâlet el mâlyje el maşryje fy yjâm ʿabbâs bâsa et tâny ġêr ħâletha fy yjâm ismaʿyl bâsa.—bilâd eg gezâir fil waqt el ħâdir tâbʿa li feransa; we hyje wâqʿa bèn marâkiş we tûnis.—el faqyr di jasyr ʿand el emyr el kebyr ketyr.—sallim ʿalal meʿallim qabl mâ titkallim!—el qamar jedûr ħawalên el arđ kull telâtyn jôm marra.—ed dunje kullaha tiʿraf elly jiʿrafuh telât aşĥaş.—eg ġâmiʿ el azhar akbar medrese islâmyje fy ed dunje, we el hōġât fyh aştar hōġât el lisân el ʿaraby el qadym, we min aʿlam en nâs fy ʿulûm el qorân. mâ fys maħall jimkin el insan jitʿallim fyh el ʿulûm el ʿarabyje zêj el ġâmiʿ da. el megâwiryn elly fyh gu min bilâd ketyre, min marâkiş li ħadd el hind. el ġâmiʿ el azhar kebyr we kuwaijis qawy, we en nâs tinbişit ketyr min et tafarrug ʿalêh, we muşâhdet el ʿulama el ʿuzâm we et talamza elly fyh.—Dantê kân sâʿir ʿalġâny maşhûr; ʿâs miñ 600 sene. aşhar aşʿâroh ismoh komêdje el muqaddasa. ħûwa inwalad fy felôrensa, we mât manfy fy rafenna, jaʿny baʿyd ʿan waţanoh.—ism el felasûf elly iħtaraʿ en nađđâra elly jeşûfu biha en nugûm kân ġalylêo; ħûwa mât senet 1642 mylâdyje, we indafan fy felôrensa.—

ek

auwal kitâb ṭaba^{uh} kân fy germânje min rub^{emyje} we ḥamsyn sene. min qablaha kânet el kutub kullaha mak-tûbe bil ḥaṭṭ.—el gâmi^c loh madne wala madnetên, we lywân, we mambar, we dikke, we mihrâb jedill ^{alal} qible au gihet mekka el mukarrama; we fil ḥôš ḥanafyje we mêḍa; we fy gawâmi^c fyha medrese. aqdam gami^c fy maşr hûwa gâmi^c ^{amr}, we gami^c aḥmed ibn ṭulûn.

el maşrijyn kânu fil auwal jitkallimu we jiktibu el lisân el maşry el qadym; ba^{dên} şâru jitkallimu bil qibṭy; we ba^{dên} şâru jiqru we jiktibu el ^{araby}. dilwaqt humma jitkallimu we jiktibu el maşry el gedyd. bil ṭaryqa di el maşrijyn ġaijaru luġethum marrât ketyr.—el luġa el qibṭyje kânu jista^{miluha} fy maşr fil kitâbe we el kalâm qabl duḥûl el islâm; fy kutubḥânât bilâd el iferang kutub ketyre maktûbe bil lisân el qibṭy. aḥsan agrûmyje qibṭy katabha el mu^{allim} stern bil almâny. el luġa el qibṭyje mâ jitkallimuş biha dilwaqt.—el fellâḥ el maşry muş mit^{al}-lim. lê? ^{asân} innoh jiltizim jit^{allim} alifbê şa^{be} qawy, we lammajit^{allim} el alifbé di jilâqyha mâ tinfa^{uş} fil ^{araby} elly biṭkallimoh. hûwa ^{auz} jit^{allim} el lisân elly jitkal-limuh en nahâr da, muş el lisân elly itkallimuh min muddet ḥumsemyt sene.—el alifbe ma^{mûla} min ginsên min el ḥurûf: ḥurûf laha şôt wala nâṭiqa; we ḥurûf bala şôt wala sâkita. el ḥurûf en nâṭiqa ginsên: quşajjara (*a, e, i, o, u*) we ṭawyla (*â, ê, y, ô, û*). bâqy ḥurûf alifbê, min ḥarf el bê lil âḥir, hyje ḥurûf sâkita (*b* li ḥadd *j*).

ji

saqqâra, elly kân ismaha zamân menf, kânet auwal taḥt li bilâd maşr; ba^{dên} luqşor, elly kânu el jûnân jisam-m^{uha} têbes, baqet taḥt maşr; we ba^d luqşor baqet isken-deryje et taḥt. el ^{agam} daḥalu maşr min aktar min alfên sene we ḥakam^{uha} muddet mytên sene taġryban. fy yjâm er rumân (eṭ ṭaljâniyjyn el quḍâm) we el jûnân, iskenderyje kânet hyje taḥt maşr. iskender el kebyr, melik er rûm, bana

medynet iskenderyje we indafan fyha.—fy senet tamantásar min el higrā dahāl ʿamr, generál el halyfe ʿomar, bilād mašr, we kânet waqtaha tábʿa li mamlaket er rûm; we aḥad iskenderyje fy senet wâhid we ʿesryn min el higrā. ʿomar kân el halyfe fy dimišg es sám. húwa bana mašr el qâhira, taḥt el hukûme li bilād mašr. mašr šâret gûz min mamlaket et turk fy senet 922 lil higrā.—akbar felâsifet el ʿarab ibn syne, el māʿrûf ʿand el iferang bi ism avisenna, we ibn rušd, el māʿrûf ʿandukum bi ism averrhoes. ibn syne inwalad fy buḥâra senet 358 higryje, we ibn rušd inwalad fy bilād esbânje senet 520 higryje.—el maqryzy mât senet 819 higryje; húwa katab goḡrâfyjet mašr elly inṭabaʿet fy maṭbaʿet bûlâq; we ab el maḥâsin katab târyḡ mašr min yjâm el halyfe ʿomar li ḥadd môt el meallif senet 847 higryje. we ibn ḥaldûn kân min aʿlam el mašrijyn, we katab târyḡ ṭawyl li mašr.—el kitâb elly kataboh baṭlymos, el felâsûf er rûmy, ʿala en nugûm targimoh bil ʿaraby el ferġány.—el gabr ʿilm ḥisâb aʿla, ḡistaʿmilu fyh el ḥurûf bi-dâl el aʿdâd.

Proverbs.

el yd el baṭṭâle nigise.
 iftakarna el quṭṭ gana jenutt.
 el ḥasûd lâ jesûd.
 mâ baʿd eš šabr illa el qabr.
 el hurûb nušš es šagâʿa.
 ḡûs min fummak jeṭûl kummak.
 lôlâ el kasûra mâ kânet el faḡûra.
 el aʿwar bân el ʿimy sulṭân.
 mâ fyhs warde bala sôk, lâ ḡalâwe bala nâr.
 ġâjib ly ḡakym ġašym lâ jaʿraf eṭ ṭyn min el ʿagyn.

başal bi Һamse we bi Һamse başal.
min Һalab el ʿula sihir el lejâly.
el jôm elly jefût aҺsan min elly jigy.
in kân lak ʿand el kelb Һâga, qûl loh: “jâ sydy!”
jôm ʿasal we jôm başal.
uṭlûb eg gâr qabl ed dâr, we el rafyq qabl eṭ Һaryq.
min taanna nâl mâ jitmanna.
elly fy ydak aqrab min elly fy gêbak.
“eş biddak, jâ aʿma?” “quffet ʿujûn.”
el qird ʿand ummoh gazâl.
qabl mâ timşy sûf râjih tehoṭṭ riglak fên.
elly ʿala râsoh baṭṭa jihassis ʿalêha.
en nâr wala el ʿâr.
in ṭiliʿ el ʿêb min ahl el ʿêb mâ huş ʿêb.
eş gâb ṭûḥ fy melyg?

A Story.

kân râgil ruziq bi waled we firih boh. kân biddoh jistery loh mahd. râḥ li wâhid naggâr we idda loh masalan rijâl we qâl loh: “iʿmil ly mahd:” qâl loh en naggâr: “ṭaijib! nahâr el gumʿa taʿâla we ḥod el mahd!” jaʿny baʿd tamant yjâm kân el Һamys. nahâr el gumʿa er râgil râḥ loh, we qâl loh: “hât el mahd!” qâl loh en naggâr: “lissa muş ḥalâş.” we itʿaḥḥar en naggâr lamma mişy el waled, we kibir, we itgauwiz we istaulid waled. qâl li abûh: “ʿauz mahd li ibny.” qâl loh abûh: “rûḥ en naggâr el fulâny ana waşşêtoḥ bi mahd jibqa dilwaqt ʿeşryn sene; ḥodoh minnoh!” râḥ en naggâr, qâl loh: “hât el mahd elly waşşak boh abûje we idda lak rijâl!” qâl loh en naggâr: “ḥod er rijâl, mâ aḥibbis astaʿgil eş şuġl!”

Verse.

ana el wabûr iswid gatys
 we muštarâje alfên kys;
 dôl jihdimuny efendyje
 mitrahifyn nâzilyje
 kull wâhid bi mâhyje
 hilâf el dâira we el dywân.

hûwa. — “jâ munjet el qalb, qûl ly we ês baqa jigra?
 âdi telâtyn sene haddâm bala ugra;
 we âdi telâtyn sene we ana warak sa#wâh; *u*
 we âdi telâtyn sene haddy lukum madâs;
 we âdi telâtyn sene we basma^c kalâm en nâs;
 we âdi telâtyn sene we el bâb quşşâd el bâb;
 myje we tamânyn sene mâ hadd radd gawâb.”

hyje. — “in gêt min el bâb işha el bauwâb jidrabak!
 we in gêt min el hêt û^a es sille wag^a bak!
 we in tirt fil gau šaija^t el ‘uqâb gâbak;
 we in gêt min el baħr et timsâh aula bak.”

hûwa. — “in gêt min el bâb hallêtoħ sab^at ilwâh,
 we in gêt min el hêt hallêtoħ sadâh we madâh,
 we in tirt fil gau aksar lil ‘uqâb eg ginâh,
 we elly ħalaqny jinaggyny min et timsâh.”

The Story of the Alphabet.

The alphabet here represented and explained is that of the living language of Egypt. It consists of thirty-four letters, of which the first ten express pure vowel sounds—five short in their nature, and five long. No existing tongue possesses an alphabet embracing so wide a vocal range, and at the same time of so simple a character; and few nationalities can boast of one which can be so rapidly acquired, or so readily applied both in writing and printing. It may be generally described as a modification of the Latin letters, devised with no little ingenuity, and adapted with no little skill to the vocabulary in use, at the present day, by the inhabitants of the Nile valley. Properly speaking, it is not to be regarded as a system of transcribing, or transliterating, the elements of any other alphabet, but rather as an independent ABC, specially elaborated to express, in the clearest and most convenient manner, the vocal and consonantal articulations of this newest Egyptian tongue. It is to be treated as belonging to the Egyptians, just as the German alphabet belongs to the Germans, or the Greek alphabet to the Greeks, or the Persian alphabet to the Persians. It is not intended to be used in writing any other form of speech, and, in particular, it cannot be employed, without material alteration and extension, in writing the classical or Koranic Arabic—often styled the Old-Arabic—which is the parent

of the modern Egyptian. Its component letters are here arranged, to some extent, morphologically—a method which, as a noted English writer tells us, “is very convenient for the learner; letters of similar form being brought into juxtaposition, it becomes easy to compare them, and to remember minute distinctions in their outlines.”¹⁾ But the classification of the letters is not a matter of grave importance. The Old-Arabic alphabet, as it has been, in the course of time, adopted and adapted by various Asiatic nations, differs more or less, in each country, in order and extent, from its primitive. We have grown accustomed, too, in these days of investigation, to see all alphabets arranged, by the grammarians, for their special purposes, in differing groups in accordance with varying schemes of collocation or of classification. This new alphabet—so simple yet so complete—owes its origin to that most ardent friend of the Egyptian people—that most zealous and most successful of all students of the Egyptian dialect,

Wilhelm Spitta,

who was born June 14, 1853, in the little Hanoverian town of Wittengen, and died at the baths of Lippspringe, in the principality of Lippe, September 6, 1883. Within the narrow limits of an existence of three decades it has rarely happened that a single brain has wrought so much and wrought so well. But that brain was fortunate enough to discover its proper field of study and energy at an extraordinarily early age. While still young, Wilhelm lost his father, the lyric poet, Philipp Spitta, from whom he inherited the quick intelligence and early mental maturity, which enabled him to begin his Oriental studies even during his gymnasial years. These were passed at Hildesheim, the

1) *The Alphabet* by Isaac Taylor (London, 1883), I, p. 189.

picturesque cradle of North-German art, whence, after a brilliant exit-examination, he entered the university of Göttingen at the Easter term of 1871; but ultimately, having meanwhile undergone his year of military service, he transferred his studies, for the sake of the Arabic instruction of Heinrich Fleischer, to the university of Leipsic, at which great school he took his doctorate early in 1875. So evident and so eminent were his qualifications for the post that, through the efforts and recommendations of his teacher, Fleischer, and of the Egyptologist, Georg Ebers, he was appointed, while still an undergraduate in the university, the successor of Ludwig Stern as director of the Vice-regal Library which had been founded at Cairo in 1870 by the khedive Isma'yl. He assumed the duties of this office April 5, 1875—not yet twenty-two years of age. The following year he published at Leipsic his valuable tractate, “Zur Geschichte Abu'l-hasan al Ascharîs”—a paper first drawn up in order to serve as his doctor's dissertation. This was succeeded later on by various contributions to the Oriental journals of Europe; it was followed, as well, by numberless hours of ready and ungrudging help to students and others, who sought his scholarly aid, and by generous counsel and assistance in all undertakings promising to be of advantage to Egypt, its people or its letters. But to all outward appearance his heart was most of all in his official work. When, on April 19, 1882, he was deprived by the minister of education of the position he had so ably filled—a consequence of the oligarchic fanaticism which had raised the ignorant 'Araby and his fellow conspirators to power—he could write to a learned compatriot thus:—“In truth the existing organization of the Library, in all its departments, is my work. I have re-arranged and catalogued, with my

own hand, its European section; of the Oriental division I have compiled a card-catalogue by authors, with shelf-lists, and have very nearly ready for the press two big volumes of a scientifically-classified catalogue. I have brought the collection from 13,000 volumes to 30,000—of which 20,000 are Arabic, Persian and Turkish manuscripts. The present personnel is my creation, and I have even taught the art of cataloguing to my successor. All this has been the labour of seven hard years." These "seven hard years" were more fruitful for Egypt, as we shall hereafter see, than were the Pharaonic "seven years of great plenty."

Those who had the good fortune, as did the writer of these pages, to see Spitta bê engaged at his work in the important Cairene collection of books, were amazed at both the quantity and the quality of the labour he was accomplishing. He seemed to them the model librarian—a combination of the highest intelligence with the highest faculties of administration and industry. Little did many of his interested visitors dream that those long hours of diligence represented the less valuable portion of the task he had assigned himself. Few, certainly, of his European associates, understood that outside of that not very wholesome edifice in the *darb el gamâmyz*, in which were housed the precious volumes under his charge, he was building himself (during hours which should have been hours of restful leisure) a monument which can never decay. He made his home, from the beginning, in an Arabic household, and during much of his unofficial time came into contact only with natives, taking down from their mouths, with untiring assiduity, glossaries, idiomatic sayings, proverbs and popular tales. Amid these surroundings, or arranging, during his summer vacations, the abundant material thus accumulated, he at length brought

to a conclusion, before the earliest five of his "seven hard years" had completely elapsed, his systematic investigations into the living speech of Egypt. The result was, as has been more than once remarked, "the first scientific treatment of a modern Arabic dialect;" and not often has a first treatment been so exhaustive. His "*Grammatik des arabischen Vulgärdialectes von Aegypten*" was published in the latter half of 1880, and was followed by its supplementary volume, the "*Contes Arabes Modernes*" in 1883—almost in his dying hours. These two works form, perhaps, the most remarkable contribution to Oriental linguistics during the last quarter of a century, and are, in every respect, models of philological research and statement. No one who has read the deeply-interesting preface to the "*Grammatik*" can doubt the warmth of the hope which he entertained that the work—as his biographer expresses it—"might contribute to the elevation of the spoken dialect into a written language, thereby bridging over that deep chasm between the idiom of the people and the idiom of literature, which is the greatest obstruction in the path of Egyptian progress."

The striking and forcible paragraph which closes the preface has been frequently cited, but a translation of it here can hardly be out of place:—"Finally I will venture to give utterance to a hope which, during the compilation of this work, I have constantly cherished; it is a hope which concerns Egypt itself, and touches a matter which, for it and its people, is almost a question of life or death. Every one who has lived, for a considerable period, in an Arabic-speaking land knows how seriously all its activities are affected by the wide divergence of the written language from the spoken. Under such circumstances there can be no thought of popular culture; for how is it possi-

ble, in the brief period of primary instruction, to acquire even a half-way knowledge of so difficult a tongue as the literary Arabic, when, in the secondary schools, youths undergo the torture of its study during several years without arriving at other than the most unsatisfying results? Of course the unfortunate graphic medium — the complex alphabet — is in great part to blame for all this; yet how much easier would the matter become if the student had merely to write the tongue which he speaks; instead of being forced to write a language which is as strange to the present generation of Egyptians as the Latin is to the people of Italy, or the Old-Greek to the inhabitants of Greece — a language which, without being the popular speech, is no longer even the classical Arabic! A real literature cannot be thus developed; for only the limited cultivated class knows how to use a book; to the mass of the people a book is really a thing unknown. If he have need to write a letter, or execute a document, the ordinary man of the people must put himself blindly into the hands of a professional scribe; he must trustingly sign the most important papers with a seal which he cannot read, and which may be and is easily imitated. Why can this lamentable condition of things not be changed for the better? Simply because there is a fear, if the language of the Koran be wholly given up, of incurring the charge of trespassing upon the domain of religion. But the Koranic language is now nowhere written; for wherever you find a written Arabic it is the Middle-Arabic of the offices. Even the dubious unity of the Islamitic peoples would not be disturbed by the adoption of the spoken vernacular, since the language of prayer and of the ritual would still remain everywhere the same. It is also asserted that the New-Arabic is wholly unfit to become the language of the pen because it obeys no fixed

laws, and flows on without any syntactic restrictions. I venture to believe that the present publication proves that the speech of the people is not so completely incapable of discipline; that, on the contrary, it possesses an abundance of grammatical niceties; and that it is precisely the simplicity of its syntax, the plasticity of its verbal construction, which will make it a most serviceable instrument. Did the Italian seem any more promising when Dante wrote his *Divine Comedy*? And would a commission of the most learned and most expert men of Egypt, not be able to do infinitely better than which it has not appeared to me, a foreigner, too difficult to undertake? ”

The distinguished Eduard Meyer — himself a sad loss to the ranks of Germany’s orientalists before he had reached his real maturity — was Spitta’s most intimate associate in his university years and afterwards. He thus describes Spitta during his Leipsic days: — “ He had an aspect full of vigor and comeliness; the weakness which had affected him in his boyish years had completely vanished; and no one who looked at him could have divined that he was doomed to be a victim of pulmonary disease. The strong moral seriousness and lofty nobility of his nature were evident in everything he did or said. ” The same friend affectingly adds: — “ Personally I know not how to do him other honor than to declare thus publicly that the greater part of whatever I may either intend, or may accomplish, will be based upon principles which we unitedly developed. ” As early as the last months of 1877 his physical appearance already showed slight changes, but in the winter of 1880-81 he was still a striking and attractive personage — perhaps handsomer because of the hectic flush which tinged his cheeks, and pre-saged the sure fate awaiting him. In society he was often modestly reticent, but when he did talk the listener soon

recognized the depth and breadth of his knowledge. He was familiar with most of the languages of Europe, and with all of those of the east which have adopted the Old-Arabic alphabet, although his Oriental studies began with the Sanscrit. In the literature of bibliography, and of bibliothecal management he was well versed. Like all his family he was fond of music, which was almost his only diversion; and his finely-trained ear stood him in good stead in testing and fixing the fluctuating and uncertain vowel-sounds of Egyptian speech. One may occasionally doubt the correctness of his transcription, but after hearing the word in question pronounced by a dozen different native voices the decision is generally in favor of the Spitta orthography.

Looking back upon the hours of intercourse with him, and recalling a thousand instructive incidents indicating his extraordinary intellectual capacity, it is impossible not to wonder what a score of years, added to his scanty score and a half, might not have enabled him to accomplish. But whatever his additional achievements might have been it is certain that they would have largely benefited the Egypt he so loved — how deeply and truly may be judged from the concluding words (the very last he wrote) of the introduction to his “*Contes Arabes Modernes*:” — “*Au moment où j’écris ces lignes, je vais quitter l’Égypte probablement pour toujours, assurément pour longtemps. Je serais content si, par les pages suivantes, je gagnais quelques nouveaux amis à la vieille Égypte populaire, humble et cachée, mais forte par la chaleur intérieure de sa vie, par l’intimité et la naïveté de ses sentiments — à cette Égypte inconnue des financiers et des diplomates, qui, depuis les Pharaons jusqu’à nos jours, a survécu à toutes les civilisations.*”

Preceding Steps and Studies.

What the Germans style the "Transcriptionsfrage"—which may be loosely defined as the question of writing extra-European languages by means of a European or modified European alphabet—has produced a considerable literature. The history of this branch of philological work cannot, of course, be portrayed here at any length. The efforts of English scholarship, so far as this kind of research is concerned, have been chiefly limited to the languages of India. They began with an essay by Sir William Jones—a man memorable in many ways—"On the Orthography of Asiatic Words in Roman Letters" (1788). His observations show great insight, technical and otherwise, for he objects to the use of "double letters" to express a single vowel sound, and to the intermixture of "Roman and Italic letters" in the same word, which, he remarks, "both in writing and printing would be very inconvenient." He did not however adopt throughout the principle of "one sound, one letter;" and the little he attempted in the transcription of Arabic, evinced a marked deficiency of knowledge in regard to the phonology of that tongue. He insisted on giving to the European vowels their Italian values, but in the crude condition of philological studies, at that time, he failed to see that the English consonantal system is, in many respects, as barbarous as its vowel scheme. On the whole, however, he exhibited qualities which were hardly again united in the same mind until the appearance, more than two generations later, of Lepsius and Spitta. But his good endeavours were thwarted by an inferior scholar, John Gilchrist, who, in his grammatical and lexicographical works on the Hindustani (1787-1796), adopted, in his transcriptions, the En-

glish alphabet pure and simple, heedless of its defects and anomalies. It is Gilchrist who is responsible for the uncouth orthography of Indian local and personal names so long prevalent in English publications, and not yet wholly abandoned. Sometime after 1830 Sir Charles Trevelyan, a man of varied ability and familiar with many of the Indian idioms, made a serious attempt to recur to the methods of Sir William Jones which partially succeeded¹⁾; later on Max Müller, as we shall hear, proposed a complete revision of the previous method of transliteration, but his combination of Roman and Italic letters, long before justly condemned by Sir William Jones, gave evidence of that want of proper aptitude for this kind of labour, which has been common to many minds otherwise of high philological astuteness. Dr. Caldwell, Sir Monier Monier-Williams²⁾ and the Rev. George Uglow Pope, as well as a special committee of the Madras Literary Society, followed in the track of Trevelyan, the second-named displaying great good sense, but some of the others clinging to the clumsy double consonants (especially *ch* and *sh*).

In France the acute, but not always profound Volney was the first to take up with seriousness the subject of expressing Asiatic and African vocables by means of European letters; he did this in connection with the publication of the results of the Napoleonic scientific survey of Egypt (1795), and, at a subsequent period (1818),

1) *Original Papers illustrating the History of the Application of the Roman Alphabet to the Languages of India*, by Sir Charles Edward Trevelyan, edited by Monier Williams (London, 1859). Interesting reviews of these papers appeared in the *London Athenæum* (1859, II, p. 628), in the *Calcutta Review* (July, 1864) and in the *London Reader* (1863, II, p. 604 and 1865, I, p. 598).

2) *Bagh o Bahar: the Hindustani Text of Mir Amman: edited in Roman Type, with Notes, and an introductory Chapter on the Use of the Roman Character in Oriental Languages*, by Monier Williams (London, 1859).

presented a more carefully elaborated scheme. In his earlier method he employed two characters to represent a single sound in only a single case, but his mixture of Greek and Latin letters, and some of his peculiar graphic modifications of the Latin alphabetical signs made a writing at once unseemly and complicated; his final alphabet was an improvement, but his mingled Italic and Roman letters, his superlinear letters, his retention of several Greek letters, as well as some other features of his alphabet, kept his text still far from sightly. The Germans were late in the field, but, as in so many other portions of the linguistic domain, their labors were more fruitful. In his Latin transliteration of Sanscrit words Bopp (1833) led the way in forsaking the unsystematic modes of transcription, but was soon followed by Brockhaus, Benfey and the whole Sanscrit school—one of Germany's greatest glories—while, in treating in the same way the Old-Arabic alphabet, the late Karl Paul Caspari and Fleischer were not slow to make important innovations in the right direction.

In the meantime physiology had come to the aid of philology, and the new science of phonology was growing up. This led to a treatment of the subject on a wider scale as well as by juster methods. Moreover a new stimulus from a novel source was given to these alphabetical studies. It was in 1848 that the Rev. Henry Venn, the secretary of the Church Missionary Society in London, issued his "Rules for reducing unwritten Languages to alphabetical Writing," for the benefit more particularly of missionaries in various parts of Africa. In many other quarters the subject was now taken up with energy. The accomplished Christian Bunsen—then Prussian ambassador in England—enlisted several noted philologists and other scholars in the movement, summoning them to a conference

in London. Among those participating were Trevelyan, who still supported the alphabetical ideas of Sir William Jones, and Max Müller,¹⁾ who devised and advocated an entirely new scheme to which allusion has already been made, but which was soon overshadowed by that emanating from Berlin. In that city Richard Lepsius, incited by the missionary organizations, interested himself in the matter, for the treatment of which his previous studies had specially fitted him, soon producing his "Standard Alphabet" (1855), and ultimately a second edition (1863) with modifications.²⁾ Between these two issues came his treatise "Ueber die Aussprache und die Umschrift der arabischen Laute" (Berlin, 1861). The "Standard Alphabet" is a vast contrivance of nearly eighty sonant expressions, notable beyond all preceding efforts for its technical excellence, and for the evidence of common sense, as well as of scholarly research, which characterizes it. Five diphthongs are expressed by double vowels; nine letters are either derived from the Greek alphabet or are arbitrary signs; and the remainder are all Latin letters modified by diacritical marks. It includes a distinct representative of every possible variety of human articulation. But its chief utility is in furnishing a written medium for the wholly uncultivated tribal tongues — unconnected, even remotely, with any form of written speech — and in which it seems unlikely that any great printed literature will ever exist;

1) *Proposals for a Missionary Alphabet* by Max Müller (London, 1855, with a folio volume of alphabets). As late as 1867, when his "Outline Dictionary" was published, Professor Max Müller, in his transliteration of foreign alphabets, still made use of both Italic and Roman letters.

2) *Standard Alphabet for reducing unwritten Languages and foreign graphic Systems to a uniform Orthography in European Letters*, by C. R. Lepsius (London, 1863, but printed in Berlin). The slight historical sketch of the subject here given is greatly indebted, for its facts and dates, to this second edition of the treatise of Lepsius.

in that aspect it has undoubtedly been a boon to the missionary world. For other purposes it has proved less useful; and it has never been generally applied to any considerable linguistic group.

Spitta's Work.

With all that had thus been discussed and done by the preceding scholars—English, French and German—whose names have here been cited, and by many others to whom no reference has been made, Spitta was minutely familiar. He approached the alphabetical part of his task, however, with the sole idea of evolving the simplest and clearest medium of expression for a language which was, as yet, unendowed with any, but which was the daughter of a tongue possessing one too cumbersome for national use, too complex in its character for the purposes of modern life. Although still an unwritten speech it was destined, unless all the experience gained from the history of linguistic development be misleading, to blossom out, at no remote date, into the flowery freshness of a new literature. Spitta was, perhaps, the only available person of his day, who could look at his undertaking, as it grew into realization, from every point of view. He possessed all the imaginable qualifications for his task—not a few of which, as has already been stated—had been notably lacking in those who had heretofore occupied themselves with the invention or designing of alphabets—with the evolution of schemes of transliteration. He was not only an able philologist and phonologist, but he perfectly understood every phase and feature—even those technical subtleties generally known only to the expert—of the arts of writing and printing. This is a most important consideration, for an alphabet must serve three very dissim-

ilar ends—it has to be read, it has to be written and it has to be printed. A scholar may know whether the alphabet be such that, through its proper expression of the proper sounds, the language can be satisfactorily read, but only the calligraphist can decide whether it be fit for the purposes of chirography, only the printer can judge whether it be available for the aims of typography. Want of this technical availability has recently resulted in the speedy condemnation of a method of transcribing Arabic, adopted, after much learned travail, by a congress of Orientalists—a method which, at a glance, shows the absence of any practical, artistic or mechanical expertness in the committee which devised it; for it employs signs inconvenient in calligraphy and nearly impossible in typography.¹⁾

The alphabet of Spitta uses a single Latin character to express a simple phonetic element—an absolutely essential condition—such combinations as *ch*, *gh*, *kh*, *sh* finding no place in it, and indeed no literal combinations whatever being used except those representing the diphthongal *ai* and *au*. This avoids every chance of obscurity, for if you use *s* as one sonant sign, *h* as another, and *sh* for a third

1) A diacritical sign frequently used in the system of transliteration for Arabic, reported by a committee to a late Congress of Orientalists at Geneva, is made by the awkward process of a stroke backward, followed by a stroke forward—an operation which will not commend itself to the calligraphist. What would the writer of English think, if instead of dotting the *i* he were constantly obliged to complete this double stroke? Among the letters to which this diacritical wonder must be subscript is the *g* (to represent the *ḡ*)—but the downward extension of the printed *g* already goes as far below the line as is possible without impinging upon the type below it. How do the astute devisers of this scheme propose to get the type-founders to cast, or the printers to use such an impossible type? Unless they intend to cut off the lower end of the letter, and put the sign under the tail of the *g* as it were, the mark must at best be made too minute to remain long unbroken. But when the student has fairly decided to learn and to employ this congressional method of transcription he will find that, after all, he need not feel himself obliged to adhere to it, for he is told that, in many cases, in place of the transliterating letter the substitution of a combination of two other letters is “permissible.” For instance, in place of the

sound, how are you to know when the two letters are to be pronounced individually and when together, in other terms, whether you are to read *ashal* as *as-hal* or *ash-al*? Considered from the outset as a genuine alphabet, and not as a mere artificial contrivance for transliterating another alphabet, it, of course, admits of no confusing alternatives, such, for example, as allowing *ch* or *kh* to be written at the will of the transcriber for *ḥ*. Each Latin character, too, retains its identity, its personal individuality, its pure Latinity, so to speak, without disfigurement by over-heavy or wrongly-placed appendages. The letters are modified solely by additions, not by organic charges of form; and those additions are of the simplest and slightest sort—dots and strokes—such as can be read and written with the utmost ease, and printed with the utmost facility and distinctness. These diacritical marks, as they are usually styled, are all superscript or subscript, never lateral adjuncts, disturbing the letter's perpendicular simplicity and obscuring its outline. In Spitta, too, there was the sense of the artist as well as the wisdom of the scholar and the cunning of the craftsman—another essential for the profession of the alpha-

g, with the double backward and forward stroke under it, he may write for ^c*gh* the combination *gh*; instead of *s* with the same subscript double stroke he may, at his own sweet will, write *sh*. Again, if it does not please him to put two dots under a *t* (to express *ṭ*) he is allowed to put only one. But it is hardly worth while to mention the other absurdities of this scheme, of which there are many. The evident dissatisfaction with the report of the committee felt by that high Arabic authority, Dr. Albert Socin, is not strange, although his expression of it seems not by any means as critically severe as it might well have been—a forbearance which may possibly have arisen from his personal relations to the committee. The same may be said of the strictures upon the Geneva scheme in a more recent brochure, “Die Transcription fremder Alphabete” (Leipzig, 1897) by Professor Ernst Kuhn and the distinguished librarian, Hans Schnorr von Carolsfeld, of Munich. This little work is intended particularly for the use of book-cataloguers, that is for calligraphic purposes. Otherwise useful, it is perhaps marred by giving too little consideration to the exigencies of typography. It seems to grant the impropriety of *j*=soft *g*, but decides to use it; and it abandons, with reason, the “permissible” variants of the Geneva report.

betist, if we may coin that term. No unseemly, outré, non-homogeneous or non-accordant letters (like those with which many who attempt to follow in the footsteps of Cadmus are so apt to disfigure their text) break the neat uniformity of the lines, paragraphs and pages which are written or printed with these Egyptian characters. ¹⁾

One marked instance of Spitta's scholarly, practical sagacity — unusual because both scholarly and practical in an extreme degree — is his treatment of what may possibly be styled the *i*-group. His employment of the *j* — the true consonantal *i* — for the sound expressed by the final letter of the Old-Arabic alphabet is warranted on historical, philological and typographical grounds. It is sanctioned also by general usage, since a considerable majority of the peoples making use of the Latin alphabet in any form have adopted it as the representative of that phonetic element. In fact only the English, the French and Portuguese, and the Spanish give to the *j* another value, and those nationalities all differ from each other in the character of that value — the English sounding it like soft *g*, the French and Portuguese like *zh*, and the Spanish like the German guttural *ch*. Spitta's employment of it for its legitimate purpose enabled him to avail himself of the character *y* — another *i*-letter — for the rightful long sound

1) If any curious person desire to see a noteworthy example of alphabetical uncouthness let him examine either of two works — one by an Austrian and the other by an English professor. The first has little to do with the newer Egyptian speech, is entitled "Die Transcription des Arabischen Alphabetes" (Wien, 1860), and is by Professor H. A. Barb. The other is "A Handbook of Modern Arabic" (London, 1866), the author of which is Professor Francis W. Newman. Both are curiosities, each in its own way. Of that class of works which attempts to reproduce Egyptian sounds by the unaided use of the English alphabet there are no end of specimens. The method they favor may be styled the dragomannic system of transcription — for many of them are compiled by ambitious Syrian or Egyptian interpreters. But whatever be the nationality of their compilers they are almost equally entertaining to the orthographical student.

of *i* (that is, of *ie* in *shield*). This selection proves how carefully he had studied the typographical side of alphabets. He comprehended the inevitable inconvenience, in printing, of an accented *i* — the accent, after slight usage, almost invariably breaking off from the thin and frail body, or becoming so worn or battered that it is no longer distinguishable from the ordinary dot of the letter. Even a tyro in the art of printing would comprehend the utter impracticability of adopting, in an alphabet for general use, an accented *i* (whatever may be the form of the accent) to express any sound of very frequent recurrence. Furthermore to accent an *i* — so far as printing is concerned — is to deliberately disfigure it by removing one of its essential features, since the dot must generally be eliminated to make place for the accent. The adoption of the *j* for the consonantal Arabic *jê*, and of *y* for the long *i*-sound (as in *fiend*), are of themselves sufficient to demonstrate the study, the acumen and the broad discernment brought by Spitta to the execution of his arduous undertaking.¹⁾

1) One of the absurd phases of our wonted extreme Englishness — so often satirized even by ourselves — is our demand that foreigners, in our intercourse with them, adopt and use, for our especial comfort and convenience, English customs and forms. If we do not succeed in bringing this about we cannot too severely censure the outside world for thus failing to cut its cloth according to our measures — than which we can imagine none better. Such a national habitude is not merely national obstinacy. It is often, if we but knew it, an unwitting acknowledgment of our own ignorance or backwardness in certain fields of life or activity; or mayhap an equally unintentional confession of slowness of comprehension beyond certain intellectual limits. An example in point is the tardiness of the whole Anglo-saxon world in accepting the metrical system — long since naturalized even among our sister Germanic peoples. That this English trait is as striking in linguistic matters as elsewhere the pages of *Notes and Queries* — to cite one particular witness — abundantly and constantly testify; and everybody will recall the case of the American diplomatist who thought that all foreign governments should pass strenuous laws forbidding their subjects to speak any language but English. A student of almost any race but our own, with the fine early training given in so many continental schools, can readily

Something must be said in this place of the four semi-vowels to which Spitta had recourse in reducing to writing the spoken Egyptian, in order to express the more obscure vocal articulations. These find no place in an alphabet for permanent practical and popular use. That it is hardly the province of such an alphabet to indicate the more delicate shades of sound Spitta was himself aware. He expressly states that, in transcribing, he has largely confined himself to the simple vowels, *a*, *i*, and *u*, instead of always endeavouring to reproduce with exactness the obscurer vowel-tones, "da einestheils solche feine Nüancen doch wieder nur durch conventionelle Zeichen wiederge-

comprehend that no Latin character so fittingly represents the consonantal *i*-sound as does the letter *j*, but anybody who peruses the English philological literature of the day will frequently have occasion to observe that even experienced English-speaking writers on linguistic science cannot wholly rid themselves, in this respect, of their intellectual insularity; while in the case of less learned people the prejudice against the historical and true orthographic use of *j* arises as much from a felt lack of mental quickness, training or adaptability, as from any other sentiment. Nothing seems simpler to the average foreigner, when he is authoritatively told that *j* is the best representative of the Arabic *jé* than to so use it; but the average Anglo-saxon will none of it. He says, or feels; — "Let the 'blamed furriner' do what he pleases with his *js*, I am going to stick to my *js*." But the same obstinate Englishman, when he undertakes to learn German must of necessity acquiesce in the fact that our *y*-sound is to be expressed by *j*. Why should he find it more difficult to utter the Egyptian *já* (oh!) than the German *ja* (yes) — the two being pronounced virtually alike? On the other hand, in acquiring French, he must perforce be content to know that *j*, in that language is pronounced like our *s* in *azure*, for he would hardly insist that the French be obliged to write *s'ai* (instead of *j'ai*) to suit his English eye and ear. In view of the differences in the orthography of the various modern tongues which must be mastered in these days of international intercourse, it ought not to require either a great brain or an extraordinary patience, to fix in one's mind the fact that the learner must write, in the idiom of Egypt, *jigy* (not *yigy*), *jilkallim* (not *yilkallim*), *jóm* (not *yóm*), *arabyje* (not *arabyye* or *arabye*). This letter *j* is, in truth, one of the many confusing elements in our hybrid English alphabet. We write *gem*, *gin* and *George*, but also *jam*, *jelly* and *James*. After the same fashion we articulate the initial consonants of *get* and *genial*, of *gipsy* and *girde* quite differently, while the two varying orthographical forms, *gaol* and *jail*, are sounded exactly alike. The same is to be said likewise of the character *y*. We treat it as a consonant in *you*, *yellow*, *steelyard*, *yonder*, and as a vowel element in *quay*, *key*, *stray*, *try*, *rely*, while *die* and *dye*,

geben werden können, die das Transcriptionssystem sehr complicirt machen würden, andererseits man bei richtiger Articulation der Consonanten von selbst seiner Stimme die Biegung giebt, welche der Aussprache am bequemsten ist:” Another writer has perhaps expressed the same idea more forcibly by saying that “An alphabet intended for practical purposes can never aim at giving, as it were, a minute image of the varying sounds of language. Letters are meant to indicate the sounds of words, and not to photograph every shade of sound, that occurs in spoken languages.”¹⁾ Such characters as have been referred to are naturally of utility in a dissertation markedly phonological in

like *lie* and *lye*, are as similar in pronunciation as they are diverse in orthography. It is an alphabet like this which the unlettered — and some who style themselves lettered — desire to offer to any still unwritten language in search of a literary medium! In reviewing the literature which concerns itself more or less intimately with the current Egyptian speech it will be found that it is the product of two conflicting classes of persons, all of whom, as friends of Egypt, are quite willing that the Egyptians shall learn to read and write. But each class attaches to its good will its own uncompromising condition. The first group consists of those who have passed safely through the wearisome hours necessary to be spent in order to make one's self master of the Old-Arabic alphabet; they kindly wish to make the rest of the world undergo the same ordeal; and they thus insist upon applying this antiquated and incommodious alphabet to everything that can possibly be styled, in any sense, Arabic. It is not even sure that they would not be gratified to witness its extension to other families of languages as well. In other words they say to the mass of the people of Egypt: — “Spend all the school-time — all the intellectual labour — which you can afford to spend, in the doubtful endeavour to familiarize yourself with this tedious alphabet — then go plough your fields, gather your crops, support your families, and thank God all the rest of your lives that you know the Arabic alphabet when you see it!” Then there is the second class of Egypt's benefactors, which cannot conceive of any alphabetical dress for the Egyptian speech other than that ungainly one so unfortunately and so inconveniently worn by the English language. These benevolent people declare that it is quite impossible to understand *jiktib* and *jimsik*, unless you write them *yiktib* and *yimsik*, or to read *jasmyn* or *jemyn* unless you write them *yasmeen* and *yameen*. Between these two classes the unhappy Egyptians, who stand waiting, with the untiring patience bred of centuries, for the blessing of a broader culture, may indeed feel that salvation lies only in getting rid of all their friends.

1) *Outline Dictionary for the Use of Missionaries, Explorers and Students of Language*, by Max Müller (London, 1867), p. xxiv.

its purpose. To retain them in journals and books designed merely for general reading, or elementary instruction, would be like attempting to employ, in writing our own language, the multitude of signs, symbols and figures made use of by Ellis in his invaluable scientific treatise on "English Pronunciation;" or like trying to print one of the principal Romance or Germanic tongues of Europe by means of the "Standard Alphabet" of Lepsius. In the same way it appears allowable, if not advisable, to abandon, in practical usage, the employment of Spitta's semi-vowels in their character of "Zwischenvocale," that is, with the object of filling the hiatus (or cessation of utterance) caused by too many sequent consonants. This hiatus, although certainly more marked in the pronunciation of the Semitic dialects, is also sufficiently noticeable in some of the Latin languages, in which no expedient of avoiding it has ever been generally adopted. In Italian, for instance, the rule which requires *Ispagna* (instead of *Spagna*), after a preceding consonant, is fast falling into disuse. In such forms as "go over" and "wasps sting" in English, a similar hiatus is observable. It must then be always remembered, in studying the two important productions of Spitta, that they are in a great degree pioneer works. He was endeavouring to put on record, for the first time in an intelligible way, and at the same time in a final shape, the principal phonetic peculiarities of the Cairene dialect. But he never, in doing this, lost sight of the fact that his main and greatest purpose was, as has been said, to provide a proper means of writing that dialect,—that it might become an efficacious instrument for the education of the whole Egyptian community.

The Alphabet.

It is to be noted first of all that the new Egyptian alphabet has one feature in common with the old alphabet of the written Arabic and with all other Oriental alphabets—it knows nothing of capital letters. In this respect, too, it fulfils the dream of the philologist—of men like the founders of modern Germanic linguistic studies, the brothers Grimm, in whose noble lexicological work capitals have been discarded. They, as many other profound students of language have done, looked forward to the day when written and printed speech everywhere shall be simplified by the total abolition of the uncial alphabet. The continued use of capitals, after the exigencies of current writing had led to the adoption of the smaller or technically-styled “lower-case” letters, is a heritage from the mediæval scribes, who loved variety more than simplicity, ornament more than utility, elaborate decoration more than beauty unadorned. Without capitals—large or small—the cost and toil of typography would be sensibly diminished—not to speak of the economy of labour effected in teaching and learning. In this latter regard, it would be interesting to understand exactly the feelings of a child, when, after convincing himself, through a period of much distress, of the individuality and identity of A, B, C, D, E, he finds himself confronted by another long series of characters—a, b, c, d, e,—very different in appearance, which he is told are positively the same thing, having the same names and powers, although he speedily finds that he has to begin to exercise all over again his not yet very robust mental faculties before he can fully complete his alphabetical knowledge. The Egyptian alphabet possessing no capitals, initial words of sen-

tences, as well as names of persons and places, begin with the same kind of characters as all other words—as there is indeed no reason why they should not—and so there is one perplexing orthographical rule the less to learn and apply.

Compared with the Old-Arabic alphabet the Egyptian ABC has 34 characters instead of the 130 or more necessary to represent by the former all the consonantal and vocal elements. The so-called “chancery” Arabic—that bar to Saracenic progress—in its journals and other published works, is obliged to employ this huge Old-Arabic conglomeration of alphabetical signs. Imagine a compositor in an English, French or German printing-office condemned to handle 130 distinct types (which do not even include any upper-case characters, nor any marks of punctuation, nor any numerals)! But the evil does not end with the printer. The reader likewise suffers; and, above all, education suffers. Nobody can fail to be struck by the irregularity and distortion of the Arabic printing-alphabet, so far removed, in that respect, from the graceful symmetry and uprightness of the Kufic and other early forms of writing; while the eye is wearied by the indistinctness of the finer lines, the minuteness of the vowel-marks, and the imperspicuity of the various diacritical points and strokes,—all of which are so liable to be shattered or mangled by a little usage as often to make half a dozen words, in a page or column, nearly illegible. No educational torture can be more cruel than to subject the tender eyes of children to such a typography. Many western scholars, although commencing their Arabic studies in adult years, can testify, by sad experience, to the injury inflicted by the Arabic calligraphy upon human eye-sight; and the typographical characters are even more hurtful, because

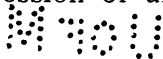
much smaller and less clear. To be concise it may be said that the Old-Arabic alphabet, especially as it is used in the press, seems designed to promote illegibility, and to limit the spread of knowledge. With its continued service, as the handmaid of speech, the highest stage of general, or popular, enlightenment can never be attained in the east. But sober sense, uninfluenced by the faddishness of the scholastic specialist on the one hand, and the sentimentalism of the religious bigot on the other, will sooner or later bring about the substitution everywhere of a better medium both for the pen and the press.

In the phonetic, as in the inflexional forms of the Egyptian dialect there are many deviations from the mother-tongue. Just as in the case of the verb, the passive voice and various modal peculiarities, as in the case of the noun, the dual, the feminine plural and the case-endings have dropped away, so in the pronunciation three sounds, once expressed by the Old-Arabic letters ω , $\dot{\text{z}}$ and ط , have disappeared, and, of course, require no written or printed representatives. Three of the existing Egyptian consonantal elements (t , d and s)—and possibly a fourth (h)—are not unlikely to follow, at a not very remote period, since their enunciation, in some special words, at least, not infrequently goes over to the sounds of t , d , s and h respectively. Moreover most of the attributes formerly belonging to the first letter of the Old-Arabic alphabet have ceased to be exercised; and its position, as a distinct phonetic expression, has thus been greatly weakened. It is for this reason that it seems not improper to give its place to the vowel-group, which heads the living Egyptian alphabet.

In this group the long vowels are indicated, except in the case of the long i , by the circumflex accent above the



corresponding short-vowel character. If one carefully examine the reasons for the use of this diacritical sign, rather than of the customary long-accent mark (as in \bar{a} , for instance), they will be found to be not altogether illogical. In writing, the circumflex accent cannot interfere, so to speak, with the preceding or the following letter. It cannot well be prolonged in either direction, but must be begun with the upward stroke and ended with the downward; it thus occupies only the space existing above the letter, and included in the outline, or contour, of the character to which the sign is attached. The ordinary long-accent sign, in the rapidity of calligraphy, is easily carried too far. In printing, the circumflex has the advantage, as every printer knows, over the slender long-accent line in being less easily marred or broken; this is owing to its shape, and to what is technically described as its greater weight of metal. So much for this feature. The long *i*-sound, as will be noticed, is an exception to the system followed in portraying the other long-vowel sounds; instead of a circumflex *i*, the letter *y* is employed to express this sound, and some weighty reasons have already been given for this variation in the graphic scheme of the long-vowel elements. But there is an obscurer aspect—a more imaginative view—of this instance of discontinuity in the vowel method, which is worthy of a word, even if that word must be addressed only to minds of a certain sensitiveness of observation. This view of the matter has reference to that subtle law of orderly beauty, which makes a too symmetrical symmetry, so to speak, repulsive; and to that other law, which proves an unbroken series of things to be less striking, and therefore less easily fixed in the memory, than an interrupted series. In all the arts the mind shrinks from a succession of unvaryingly similar objects; a list of words



all ending in *-tion* is more difficult to acquire by heart than if, now and then, words of different terminations intervene; and an alphabet of letters all round, or all quadrangular, in their external lines, would be neither attractive nor of facile acquirement. But this digression is running too near the boundary-line of fancy to be continued.

As to the consonants, the unusual, or non-Roman characters are eight in number, representing sounds not expressible by single letters of the Latin alphabet. Of these, four, *t*, *d*, *h* and *s* are the graphic representatives of sonant elements differing merely in a slight degree from those expressed by *t*, *d*, *h* and *s* respectively. This divergence could not be denoted by diacritical marks above the first three of these consonants because of their height, which is so great as to occupy all the space above the line; while, in the case of the *s*, that character, with a superscript sign, has another office, that is, to designate the English *sh*-sound (*ʃ*). The dot is the simplest form of diacritical distinction, and is thus properly significant of the slightest shade of vocal dissimilarity. Placed below the Latin letters representing sounds of an analogous character, it thus completes the additional characters required. Another letter, the *h*, describes an articulation of the voice which the principal European alphabets are able to portray only by the cumbersome device of a combination of letters—as in the German by *ch*. Some of the motives for the employment and position of the distinguishing subscript curved stroke are identical with those alluded to in speaking of the circumflex long-vowel mark. Its convenience, both in writing and printing, will be evident from a comparison with the other devices, in the various transliteration schemes, for denoting the sound in question. The letter *syn* (*ʃ*) represents the English

sh-sound, or the German *sch*-sound. Being a pure sibilant it was almost inevitable, in devising a proper character for it, that its base should be the Latin *s*. The addition of the customary acute-accent sign was a clever choice, partly because of its ease in writing and simplicity in form, partly because it is made use of nowhere else in the Egyptian alphabet. The letter is, on this account, immediately recognizable, and simple as is its distinguishing adjunct it is plainly differentiated, being superscript, from its near relative, the *šād* (*š*). It appears to be much more appropriate, in every way, than the representatives of the same sound in the Lepsius alphabet, and in some other schemes. The two remaining alphabetical forms required no little amount of reflection. They are the *ġén* (*ġ*) and the *ʿén* (*ʿ*). The former describes a sound, which, to some ears, is nearer an *r* than a *g*, and for it, in some of the transcriptional methods, an *r*, with a diacritical mark, is employed. But the highest linguistic authorities are united in treating it as a guttural rather than a labial. The Latin *g* was, therefore, preferred as the base-letter. The shape of the *g* made the diacritical mark necessarily superscript, and again the simplest one was chosen; again, too, the superscript is in a certain respect unique, for no other letter, representative of a non-Latin sound, bears it. There are thus three dotted letters—the *i*, the *ġ* and the *j*. The character used for the *ʿén*-sound is really a modification of the upper half of the Old-Arabic letter (ع). In the "Grammatik" of Spitta the German printers used for it the inverted comma, which, though similar in form, is too inconspicuous, but in the "Contes Arabes" this was replaced by a specially made and more distinctly observable type. Dr. Spitta, as is known from his own lips, did not accept this solution of the difficulty without

some reluctance. The marked dissimilarity of the *ʿen* to any Latin sound made the choice of a graphic representative a matter of embarrassment. As usual it was desired to pay heed to its typographical uniformity with its fellows, but many suggestions to effect this purpose were one after another rejected—all for important reasons. The sound is the strongest of the vocal utterances made by the almost unaided breath (faucal sounds, as they are styled), and like all these breath-letters has something of the character of a vowel. Holding thus a position half way between a consonant and a vowel, it may be looked at from the point of view of either as only half a letter, and, as such, the type employed is not wholly inapt. Glancing down the printed page the letter produces something of the effect of the quotation-marks—it is however rarely doubled—in European typography, and is therefore neither anomalous, nor disagreeable to the European eye. It is assuredly less offensive than the character used in its place in some of the transliterating methods—a slightly conventionalized but still wholly unlatinized form of the Old-Arabic letter *ʿen*.

Of the remaining 16 letters there is little to be said. They are each familiar to the eye—as their sounds are known to the ear—of all who are accustomed to use the Roman alphabet. The *qâf* (*q*) has in Egypt a double pronunciation, differing in its value in different sections, but these are only dialectic variations, and do not make two separate characters at all essential. The *k*, with an under-written dot, sometimes used to express this element, as well as the other characters occasionally adopted for this purpose, do not seem to be any better adapted for the purpose than the *q*, which has, at any rate, the advantage of being purely Roman. Of the *jê* we have spoken

fully elsewhere. The Egyptian does not employ the Latin *c*, which, even in many of the European alphabets, is redundant; it is replaced, in the transcription of foreign proper nouns, by the *syn* (s) or the *kef* (k). Both the *p*-sound and *v*-sound of English speech are unfamiliar to the Egyptian tongue; in writing foreign names containing these letters recourse must be had to the other labials, *bê* (b) or *fê* (f). In the same way the foreign *x* is separated into its two elements, and expressed by *ks*.

It should, finally, be understood that the order of the alphabet, as given in these pages, is not the work of Dr. Spitta. He wrote and treated the vowels apart, as is usual in the case of the Old-Arabic vowel-signs, and he gave the remaining letters in the order of the corresponding consonants in the earlier alphabet. For his immediate purpose this was doubtless wise, but, if the alphabet be generally used, and particularly if it be used in the schools, a more rational grouping appears advisable; and there need be no hesitation in adopting such an arrangement while the alphabet is still in the initiatory stage of its existence. The order, as here printed, lays no claim to perfection, but is merely an attempt to make the alphabet a little more easy of acquisition to young learners, and a little more convenient to all likely to familiarize themselves with it. It is not too much, perhaps, to hope that the opponents of a simplified or reformed alphabet will refrain, on this point, from objections. For even in applying the Old-Arabic alphabet to the dialects derived from the ancient tongue, certain changes would necessarily be made, since some of its letters have become totally obsolete, and would naturally drop out. It is, in any case, the letters of the new alphabet which are of importance—and not the arrangement of them.

Conclusion.

Careful study of its details—especially if supplemented by a short period of use—can hardly fail to convince the investigator that it would be difficult—to say the least—to create an alphabet better adapted to its purpose than that of Spitta; in truth—as was stated in the first paragraph of these observations—there are few if any existing forms of speech, which possess one at once so complete and so simple, so available for all the exigencies of writing and printing. Its general application to the national dialect of Egypt, would forthwith immensely facilitate the extension of knowledge, and inestimably lessen the task of the teacher throughout all the Nilotic lands; and this may well be brought about without, in any measure, affecting the position of the Old-Arabic alphabet as the medium of the venerated classical literature. Nor would such a step detract from the sanctified character of that alphabet, with which the sacred Koranic scriptures are written. The Bible of the Russians is printed by means of the Cyrillic alphabet, notably differing from that made use of in the modern Russian. Our own English Bible, in its existing version, has many verses and phrases which can hardly be pronounced to be strictly modern English. The Catholic church regards only the Latin vulgate scriptures as authoritative, but the Catholic nations all have secular literatures in their own vernacular. The Copts daily use the Old-Arabic alphabet, and the “chancery” Arabic, in their correspondence, while speaking the Egyptian idiom, although their holy books are in the ancient Coptic, having its own alphabet. There are other instances, even in the east, of similar alphabetical and literary evolutions

and revolutions; and there seems no good reason why these examples should not be followed to advantage by nationalities of whatever race or creed. Religion in no wise suffers thereby, while the progress of the people is immeasurably accelerated.

With such a graphic medium as the Egyptian alphabet there is little need of waiting for the new Dante, whose advent Spitta, in the closing phrases of the preface to his "Grammatik," seems to hint at. Other efficient forces are already at hand. Hundreds of young men are now constantly receiving an excellent training in the higher schools of the Egyptian cities—schools which are yearly growing better. These sons of Egypt are both intelligent and patriotic. Let all these youth of the newer generation put their shoulders to the wheel. Let them give their influence—great, if properly applied—to the development of the popular tongue, and there will soon follow the unapproachable blessing of universal education, with its inevitable result of a broad literature "for the people, of the people and by the people." The present government of Egypt might well lend its aid—as it is at last in a position to do—to such an effort. An American writer has characterized the marvellous financial, commercial, agricultural and moral transformation of Egypt, effected in these later years, as "the most splendid Anglo-saxon achievement of the century." Why cannot the men who have been the potent factor in bringing about this beneficent material revolution, now open the gate, as well, to the spiritual development of the people they rule so ably and so honestly? There is but one path that passes through that gate, and that path can be traversed only by a nation educated in the language it understands. That language is already the daily speech of social intercourse, of the family, the

shop and the farm. Why should it not become the medium of an education, destined not only to elevate the nation which has its home under the palms of the Nile, but perhaps to revive, under a nobler form, the ancient glory of the whole Saracenic world?

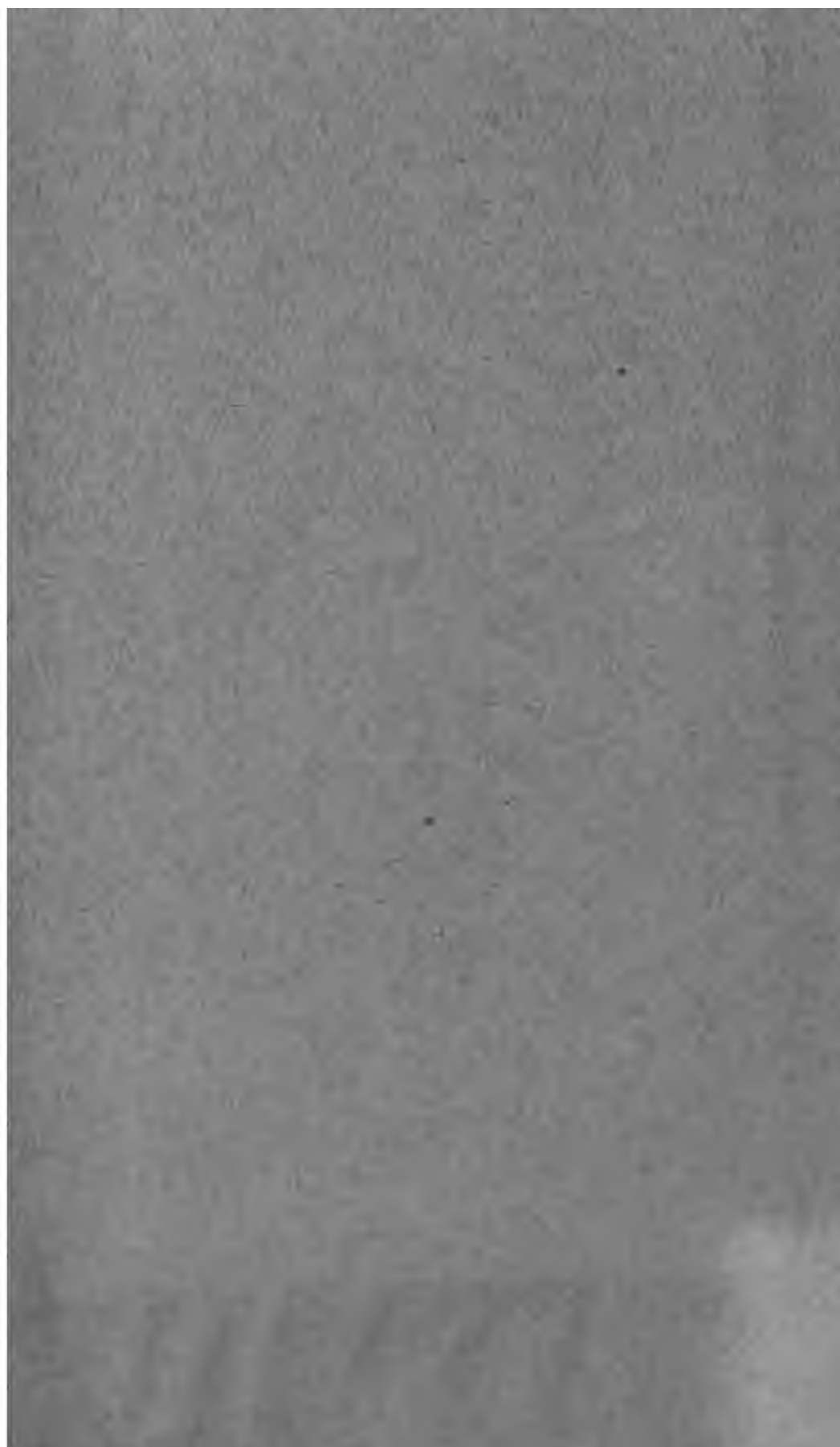
el alifbê el maşryje.

a, â, e, ê, i, y, o, ô, u, û (*alif*),
b (*bê*), t (*tê*), ț (*tâ*), g (*gym*), ğ (*ġên*), h (*hê*),
ħ (*hâ*), ħ (*hâ*), d (*dâl*), đ (*dâd*), r (*rê*), z (*zên*),
s (*syn*), ś (*syn*), ş (*şâd*), ° (*ên*), f (*fê*), q (*qâf*),
k (*kef*), l (*lâm*), m (*mym*), n (*nûn*), w (*wau*), j (*jê*).

maţbûât gam'yjet ta'lym kull wilâd maşr.

alifbê ahl maşr.

a, â, e, ê, i, y, o, ô, u, û (ا),
b (ب), t (ت), ț (ث), g (ج), ğ (غ), h (ه),
ħ (ح), ħ (خ), d (د), đ (ذ), r (ر), z (ز),
s (س), ś (ش), ş (ص), ° (ع), f (ف), q (ق),
k (ك), l (ل), m (م), n (ن), w (و), j (ي).



ḥasan li fatme.

1.

agy lik min bêty râkib ḥuṣan min nâr; we asbaq er ryḥ min kutr sôqy. ‘asân inny aḥibbik inty bess maḥabbe *mâ temûts illa lamma es sams tibrad, we en nugûm ti‘attim, we yjâm ed dunje tiḥlaş.*

2.

buşşy min şibbâkik, we şûfy ḥubby we ‘azâby! ana râqid ‘alal arḍ maijit ‘asân innik mâ bitisâlyş ‘alêje. jâ rêṭ ryḥ el lél jiwaşşal lik ḥarâret ḥubby, we jimajil qalbik ‘asân tisma‘y ḥilfâny bi inny aḥibbik ḥubb *mâ jemûts illa lamma es sams tibrad, we en nugûm ti‘attim, we yjâm ed dunje tiḥlaş.*

3.

riglêje tigry kull lêle min kutr el ḥarâra elly fy qalby li ‘and şibbâkik, ‘asân asma‘ el kilme elly tifarrahny. iftaḥy bâb qalbik, we bâb oḍtik, we ana aqûl lik ‘an el ḥubb elly ‘andy liky elly *mâ jemûts illa lamma es sams tibrad, we en nugûm ti‘attim, we yjâm ed dunje tiḥlaş.*

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eş şaijâd we ibnoh

hikâje maşryje
bil lisân el maşry

maşr el qâhira

—
1316



“jekûn min bahty iza kunt, bikitabâty di, aqdar agyb li maşr aşhâb gudâd—maşr el qadye, we el maħbûbe, we el munkasira, we el maħfyje, lâkin el qawyje bi ħarâret nârha el gûwanyje—maşr di elly muş maʿrûfe lâ ʿand aşhâb el amwâl wala ʿand es sijâsijyn, elly min aijâm el farâʿna li ħadd dilwaqt fâdle zai mâ kânet we mâ itgajaretş.” — *sûf* “Contes Arabes” *sbitta bê, wişş ʿasara.*

eş şaijâd we ibnoħ

ħikâje maşryje
bil lisân el maşry.

“biqûlu inn el ʿaraby eg gedyd mâ jişahħiş inn jekûn lisân maktûb ʿasân inn mâ lohş qawâʿid wala uşûl, lâkin ana aftikir inn el kitâb da jiwarry inn el lisân ed dârig muş zai mâ bijiftikru we inn loh qawâʿid we uşûl, we inn basâtet agrûmyjetoh hyje elly tiħallyh nâfiʿ qawy. jatara et taljâny kân aħsan min el maşry fy waqt mâ dante katab aşʿâroh boh, we muş mumkin inn gamʿyje min ʿulama maşr jimkinhum jiʿmilu aktar ketyr min elly ʿamaltoh ana el ġaryb?” — *sûf* “agru-myjet” *sbitta bê, wişş ħamastâsar.*

eş şajjâd we ibnoh.

I.

kân fyh wâhid şajjâd mitgawwiz wâhde gamyle; we jinzil jiştâd es samak we jeby^oh, jadôb haqqoh jikaffyh ^oala qadd akloh. qâm ga jôm ^oiji. qâmet imrâtoh qâlet loh: “ţajjib, inte en nahâr da muş râh tiştâd? râhyn nâkul min ên? qûm, we ana ašyl lak el maqţaf, we eš şabaka betâ^et eş şêd; walau niştâd samaktên neby^ohum nit^aşša byhum.” fe şâlet el mara eš şabaka we el maqţaf; râhum ^oalal baħr bijiştâdum taħt sarâjet el malik. kân el malik ţâlil min eš şibbâk. fe el malik şâf el mara ^oişiqha; fe nadah lil wazyr, we qâl loh: “jâ wazyr! ana şuft imrât eş şajjâd, we ^oişiq-taha, leinnaha gamyle; mâ fys wâhde zaijaha fy sarâ-jety.” qâm el wazyr qâl loh: “râh ni^omil ê, jâ malik?” qâm el malik qâl loh: “lâzim negyb eş şajjâd we ne-mauwitoh, we atgawwiz imrâtoh.” qâm el wazyr qal loh: “mâ jişahhiş timauwitoh min ġêr zamb. en nâs tiħky fy haqqak bil baţţâl, we jeqûlum ‘el malik mauwit wâhid şajjâd ^oala şân mara.’” el malik qâl lil wazyr: “ummâl ni^omil ê?” qâm el wazyr qâl loh: “ana abûje ^oamal ly maḡdara ţûlha faddân, we ^ourḡaha faddân; nuṭlub eş şajjâd, we aqûl loh: ‘el malik ^oâwiz jifriş el maḡdara busât, we jekûn ħitte wâhde; we in mâ gibtohs

nimauwitak.' jibqa môtoḥ bi sabab." qâm el malik qâl loh: "ṭajjib!" qâm el wazyr ba'at ṭalab eṣ ṣajjâd, we ḥadoḥ we râḥ lil manḍara, we qâl loh: "el malik 'âwiz tifriś loh el manḍara di busâṭ, jekûn ḥitte wâḥde; we el wi'ḍe talât yjâm; we in mâ gibtoḥs jîḥraqak fy en nâr; we iktib we iḥtim 'ala kide." qâm eṣ ṣajjâd qâl loh: "hûwa ana betâ' busâṭât? uṭlub minny samak alwân we agnâs we ana augidoḥ." qâm el wazyr qâl loh: "balâs kutr kalâm! el malik ḥakam 'ala kide." qâm eṣ ṣajjâd qâl loh: "ḥod lak myt ḥitm, muś ḥitm wâḥid!"

fe râḥ eṣ ṣajjâd za'lân 'and imrâtoḥ. qâlet loh imrâtoḥ: "mâ lak za'lân?" qâl laha: "uskuty! qûmy limmy ūwajjet el 'afś, we niṭfaś min el balad di." qâlet loh: "lê?" qâl laha: "aḥsan el malik 'âwiz jimauwitny ba'd talât yjâm." qâlet loh: "lê?" qâl laha: "'âwiz minny busâṭ ṭuloḥ faddân we 'urḍoḥ faddân." qâlet loh: "bass kide?" qâl laha: "aiwa." qâlet loh: "ṭajjib, nâm! we ana agyb lak el busâṭ bukra eṣ ṣubḥ, we tifriś el manḍara." qâm qâl laha: "inty kamân magnûne zai el wazyr? we iḥna betû' busâṭât?" qâmet qâlet loh: "inte 'âwizoh dilwaqt, we ana ab'atak tegyboh?" fe qâl laha: "ṭajjib, 'ala sân aṭṭammin;" qâlet loh: "qûm rûḥ nawâḥy ṣubra tilitqy sagara 'ôga, taḥ-taha byr; teṭull fil byr we teqûl: 'jâ felâne! uḥtik felâne bitsallim 'alêky we bitqûl lik hâty el maḡzal elly fâtetoh 'andik embâreḥ; aḥsan 'âwizyn nifriś ôḍa min-

noh.'” fe râh henâk ‘and el byr; ʔall we qâl: “jâ felâne! uhtik felâne bitsallim ‘alêky, we bitqûl lik hâty el mağzal elly fâtetoh ‘andik embâreḥ; aḥsan ‘âwizyn nifriś minnoḥ ôḍa.” elly fil byr raddet ‘alêh, we qâlet loh: “ḥod el mağzal! ifriś minnoḥ zai mâ inte ‘âwiz, we hâtoḥ tâny hene.” fe eṣ ṣajjâd ḥad el mağzal, we ḥaṭtoḥ fy gêboh, we miśy fy es sikke, baqa jeqûl li nafsoḥ: “el mara di istagannetny.” fe miśy râh henâk ‘and imrâtoḥ, we qâl laha: “adyny! gibt el mağzal.” qâlet loh: “ṭajjib! rûḥ dilwaqt ‘and el wazyr, we qûl loh: ‘hât musmâr kebyr!’ we duqqoh fy auwil el mandara, we urbuṭ fyh fatlet el ḥêṭ betâ‘et el mağzal, we ifriś zai mâ inte ‘âwiz.” qâm eṣ ṣajjâd qâl li imrâtoḥ: “inty biddik en nâs jiḍḥakum ‘ala ‘aqly? hûwa el mağzal da fyh busâṭ?” qâlet loh: “bass rûḥ zai mâ qult lak!” fe miśy eṣ ṣajjâd we qâl: “âho! en nahâr da âḥir ‘umry.” we râh qâbil el malik hûwa we el wazyr. auwil mâ sâfuh qâlu loh: “inte gibt el busâṭ, jâ ṣajjâd?” qâl luhum: “aiwa.” qâlu loh: “hûwa fên?” qâl luhum: “âhûwa fy gêby!” humma qâlu loh: “hûwa kôra jithaṭṭ fil gêb?” qâm qâl luhum: “intu mâ lukum? qûm, jâ wazyr, hât ly musmâr kebyr, we ana afriś lak el ôḍa.” qâm el wazyr ḥad el musmâr, we nadah lil maśâ‘ly, we qâl loh: “jâ maśâ‘ly! tuqaf ‘ala bâb el mandara amma arûḥ henâk; in mâ kâns eṣ ṣajjâd jifriś el mandara, tiṣḥab es sêf we tiṭajjar râsoḥ.” fe râh el wazyr hûwa we eṣ ṣajjâd, we el maśâ‘ly ‘and el mandara; we daḥal el

wazyr hûwa we eş şajjâd gûwa el manđara; we daqq el musmâr fil arđ, we rabať fyh el fatle betâ^cet el mağzal, we saħaboh; we mişy baqa busať ^cazym muş fy sarâjet el malik zaijoh. fe lamma šâfoh kide el wazyr ista^cgib we qâl loh: “^cafârim ^calêk, jâ şajjâd! lâkin el malik ^câwiz minnak kamân ħâga.” qâl loh: “ħâget ê?” qâl loh: “^câwiz minnak walad şugaijar, ibn tamant yjâm, jihky loh ħaddûte tekûn auwilha kidb, we âħirha kidb.” qâm eş şajjâd qâl lil wazyr: “hûwa fyh kamân wilâd tamant yjâm ji^crafum j itkallimum, ħatta iza kânu wilâd es šajjâtn?” qâm el wazyr qâl loh: “muş ħauga kalâm! el malik ^câwiz jimaşşy râjoh ^cala kide; we el wi^cde wajak gum^ca tamant yjâm; we iktib we iħtim ^cala kide.” fe qâl loh eş şajjâd: “ħod! âdi el ħitm; insallah tiħtim boh myt ħitm, muş ħitm wâħid.” we el wazyr ħad el ħitm betâ^coh, we ħatam boh.

eş şajjâd ħad el ħitm betâ^coh, we mişy we râħ ^cand imrâtoħ za^clân, we qâl laha: “ana mâ qult lik. jallah! niřfaş min el balad di.” qâlet loh: “lê, ^cala šân ê?” qâl laha: “^cala šân ^cauzyn minny walad, ibn tamant yjâm, j itkallim ħaddûta kidb fy kidb, we ħadu minny wi^cde tamant yjâm.” qâlet loh: “řaijib! mâ tiz^calş! fe lamma jefûtu et tamant yjâm fyha farag.” fe ba^cd mâ fâtum et tamant yjâm eş şajjâd qâl li imrâtoħ: “âhûwa en nahâr da âħir et tamant yjâm; ni^cmil ezzai baqa?” qâlet loh: “rûħ li ħadd el byr elly fy şubra elly taħt es sagara el ^côga, we qûl laha: ‘jâ felâne! uħtik felâne

bitsallim ‘alêky, we bitqûl lik hâty el walad elly wilidtyh embâreḥ; aḥsan ‘âwizynoh ‘ala sân ḥikâje.’” qâm eṣ ṣajjâd qâl li imrâtoḥ: “inty magnûne walla ‘abyta zai el wazyr? el wazyr qâl ly ‘hât el walad ibn tamant yjâm,’ we inty teqûly ly ibn jôm?” qâlet loh: “rûḥ bass zai mâ qult lak.” qâl laha: “ṭajjib! âho âḥir ‘umry en nahâr da min ed dinje.” fe miśy eṣ ṣajjâd lamma râḥ li ḥadd el byr, we nâda we qâl: “jâ felâne! uḥtik felâne bitsallim ‘alêky, we bitqûl lik hâty el walad elly wilidtyh embâreḥ.” fe maddet ydha, we nâwilettoḥ el walad, we qâlet loh: “sammy ‘alêḥ!” fe samma ‘alêḥ, we ḥadoḥ we miśy, we qâl loh: “kallimny, jâ walad! ‘ala sân aṭṭammin iza kunt amût walla lâ.” fe el walad ‘aijaṭ zai el ‘ijâl eṣ ṣuḡaijaryn. fe eṣ ṣajjâd qâl: “di el mara hyje we el wazyr mistiwijyn ‘ala môtty; hyje fyha ‘ijâl, ûlâd tamant yjâm, jîtkallimum walau jekûnu ṣajjâtyn?” fe lamma wiṣil eṣ ṣajjâd li ḥadd imrâtoḥ qâl laha: “adyny, gibt el walad, lâkin mâ bijîtkallimś.” qâlet loh: “rûḥ byḥ ‘and el malik we el wazyr, we hûwa jîtkallim; we tuṭlub minhum talât meḥaddât we teḥoṭṭoḥ fy waṣṭ ed dywân, we tisnidoh bi meḥadde min en nâḥje di, we bi meḥadde min en nâḥje et tânje, we bi meḥadde min wara ḡahroh.” qâl laha: “ṭajjib!” fe miśy râḥ qâbil el malik hûwa we el wazyr. we qâlu loh: “inte gibt el walad?” qâl luhum: “aiwa.” fe el wazyr qâl loh: “jâ walad!” ‘aijaṭ we qâl: “wâk.” fe el wazyr râḥ farḥân ‘and el malik,

we qâl loh: “ana kallimt el walad, mâ raddîs ‘alajje; ‘aijaṭ ly we qâl ly: “wâk.” âhûwa âhir ‘umr eṣ ṣaijâd en nahâr da. lâkin mâ jikallimuṣ el walad illa lamma jitgim‘um el wuzara we el ḥukkâm; we niqra ‘alêhum eṣ ṣurûṭ; we ba‘dên nimauwitoh.” fe daḥal el malik, hûwa we el wazyr gûwa ed dywân; we itgama‘et el wuzara we el ḥukkâm; we nadahum li eṣ ṣaijâd, we qâlu loh: “hât el walad elly râḥ jitekallim!” qâl luhum eṣ ṣaijâd: “hâtum talât meḥaddât, nisannid byhum el walad!” fe gâbu loh et talât meḥaddât, we ḥaṭṭuhum fy waṣṭ ed dywân, we ḥaṭṭ el walad fil arḍ, we sannidoh bil meḥaddât. we qâm el malik qâl li eṣ ṣaijâd: “hûwa da el walad elly râḥ jiḥky lina el ḥaddûte?” fe radd ‘alêh el walad, we qâl loh: “es salâmu ‘alêkum qable, jâ malik!” fe el wuzara we el ḥukkâm ista‘gibu ‘alal walad. fe radd ‘alêh es salâm el malik, we qâl loh: “iḥky, jâ ṣaṭir, el ḥaddûte elly kidb fy kidb.” fe el walad radd ‘alêh, we qâl loh: “ana fy ‘izz ṣabâje mâsy barra fil ḥarr laqêt wâḥid betâ‘ baṭṭyḥ; qumt iṣtarêt minnoh baṭṭyḥa bi maḥbûb; we ḥadtaha qaṭa‘t minha ṣaqqqa. qumt ṭallêt gûwa el baṭṭyḥa, laqêt fyha medyne bi sarâjât; ḥaṭṭêt rigly daḥalt gûwa el baṭṭyḥa. tanny mâsy atfarrag ‘ala ahl el medyne elly gûwa el baṭṭyḥa. fiḍilt mâsy lamma baqêt min barra el medyne fil ḥala; laqêt naḥle ṭarḥa balaḥ el balaḥa tûl dirâ‘. qâmet nafsyy haffetny ‘alal balaḥ; ṭili‘t fôq en naḥle ‘ala sân agyb balaḥa âkulha. qumt laqêt nâs fal-

lâhyn bijizra^{um} fôq en nahle, we bijiqla^{um}; we en nawârig dâjire bitidris el qamh. qumt mişyt şuwaije, laqêt wâhid ^{am}il gurn, gurn bêđ we bijidris fyh. řallêt laqêt řil^{um} katâkyt; ed dijûk râhet fy nâhje, we el firâh fy nâhje. fidilt qâ^{id} ^{and}uhum lamma kibrum, we gauwiztuhum li ba^d; ba^dên futtuhum we mişyt. laqêt ħumâr sâjil kusbe; qumt qařa^t minnoh ħitte kaltaha. fe lamma kaltaha, řallêt laqêt nafsı barra el bařřyħa. we el bařřyħa rig^{et} řiħyħe zai mâ kânet.” qâm el malik radd ^{al}eh, we qâl loh: “jaħy qûm! jâ kaddâb, inte sêtân min es şajâtyn! hyje el bařřyħa tibqa gûwaha medyne, we el bêđ jiddiris jiřla^{et} katâkyt?” qâm el walad radd ^{al}eh, we qâl loh: “jâ malik! ummâl inte we el wazyr biddabbaru tadâbyr ^{ala} sân môt er râgil el maskyn, eş şaijâd, ^{ala} sân mara; muş ^{eb} ^{al}ek, tibqa malik we sultân, we ti^{sa}q imrât wâhid şaijâd? wallâh! in mâ rigi^t ^{ann}oh mâ ħally ed dıbbân ji^{raf} lakum řaryq ħubâryje intu el etnên.” fe eş şaijâd sâl el walad we râħ farħân ^{and} imrâtoħ. fe lamma şâfetoh imrâtoħ qâlet loh: “rûħ, waddy el walad mařraħ mâ gibtoħ.” fe râħ eş şaijâd waddah ^{and} ummoh, we rigi^{et} fy mařraħoh.

kân fy şaijâd mehallif walad ismoh es sâtir mehammad, we kân gamyl zai ummoh; we el malik mehallif walad lônoh zai wilâd el fallâhyn; we birûhu el etnên fy kuttâb wâhid. jeqûm ibn el malik, lamma jesûf ibn eş şaijâd, jeqûl loh: “şabâh el hêr, jâ ibn eş şaijad!” jerudd ‘alêh ibn eş şaijâd, we jeqûl loh: “jis‘id şabâhak, jâ ibn es sultân, jâ elly wişsak zai sêr el qubqâb!” we qa‘adu el etnên jiggy sane fil kuttâb waja ba‘d, kull jôm jişabbaħum ‘ala ba‘d. qâm ibn es sultân zi‘il, we râh qâl li abûh: “ibn eş şaijâd, jâ abûje, biqûl ly ‘jâ elly wişsak zai sêr el qubqâb.’” qâm el malik nadah lil fiqy, we qâl loh: “jâ fiqy! iza kunt timauwit ibn eş şaijâd, ana ahâdyk bi hedyje kuwaijise we a‘tyk sarâry we guwâr byd.” qâm el fiqy qâl loh: “hâdir, jâ malik! ana kull jôm ađraboh ħatta jemût min eđ đarb.” qâm ibn eş şaijâd râh el kuttâb eş şubħ. auwil mâ sâfoh el fiqy qâl lil wilâd: “hâtu el falaqa, we middu ibn eş şaijâd!” fe maddum ibn eş şaijâd we ħaţtu riglêh fil falaqa, we fiđil jiđrab fyh el fiqy lamma ħarr ed damm min riglêh. qâm el walad harab we râh li abûh, we li ummoh: “şûfu el fiqy đarabny lamma mauwitny ‘ala sân ibn es sultân. ana mâ baqêts arûh; ana râjih a‘mil şaijâd zai abûje.” qâm abûh qâl loh: “ţaijib, jâ ibny!” we ‘aţa loh abûh şabaka we maqţaf,

we qâl loh: “hod, âdi ‘iddet eş şêd; we bukra rûh iştâd, walau ti‘mil bi aklak.” lamma tili‘ en nahâr râh eş sâtir mehammad rama eş şabaka fil baħr; tili‘et loh samaka morgân. fe lamma hadha min eş şabaka qâl: “amma arûh aşwyha we aftar biha.” râh lamm şuwaijet qaşş min ‘ala şaţţ el baħr, we walla‘hum, we râjih jeħotţ es samaka fy en nâr. qâmet es samaka raddêt ‘alêh qâlet loh: “mâ tiħraqnyş, jâ mehammad, ana malika min mulûk el baħr; ragga‘ny fil baħr zai mâ kunt, we ana anfa‘ak fy jôm eđ dyqe.” râh ragga‘ha fil baħr zai mâ kânet.

qâm el malik nadah lil fiqy, we qâl loh: “inte mauwitt mehammad ibn eş şaijâd?” qâm el fiqy qâl loh: “ana đarabtoħ auwil jôm, qâm râh qaţa‘; ‘âmil dilwaqt şaijâd zai abûh.” qâm el wazyr radd ‘alal malik we qâl loh: “ana adabbar lak fy môtoħ.” qâl loh: “timauwitoh ezzai?” qâl loh: “fy bint gamyle, bint sulţân el arđ el hađra, safar saba‘ sinyn min hene li henâk. fe nuţluboh we neqûl loh: ‘rûh hât bint es sulţân betâ‘ el arđ el hađra, aħsan el malik ‘âwiz jiggauwizha; mâ haddiş ji‘raf jegybha ġêrak.’” qâm el malik qâl loh: “tajjib, uţluboh!” fe ba‘atu ġâbu mehammad eş şaijâd, we qâlu loh: “iħna ‘âwizyn bint es sulţân betâ‘ el arđ el hađra.” qâm qâl luhum: “ana êş ‘arrafny es sikke di?” qâlu loh: “lâzim inte tegybha.” qâm nizil ji‘aijaţ, we râh ‘and ummoh, we qa‘ad za‘lân. qâmet es samaka tili‘et loh min el baħr, we râhet loh el bêt.

qâlet loh: “ mâ lak za‘lân, jâ sâtîr meḥammad? ” qâl
laha: “ el wazyr qâl ly: ‘ âwizyn minnak tegyb bint es
sulṭân betâ‘ el arḍ el ḥaḍra. ’ ” qâmet es samaka qâlet
loh: “ rûḥ qûl lil malik: ‘ iza kuntu ‘âwizyn agyb lukum
bint es sulṭân, i‘milu ly dahabyje tekûn dahab min fulûs
el wazyr, we ana agybha lukum. ’ ” fe râḥ es sâtîr me-
ḥammad qâl lil malik zai mâ qâlet loh es samaka.
‘amalu loh dahabyje min ed dahab min fulûs el wazyr,
we ḥadha we sâfir. we es samaka mâsje quddâmoh
bitdilloh ‘ala es sikke lamma dâr we wiṣil li ḥadd el
arḍ el ḥaḍra. we ṭalla‘ menâdy fil balad qâl: “ kull
min kân, niswân walla rigâl, jinzil jifarrag ‘ala ed
dahabyje betâ‘et meḥammad ibn eṣ ṣaijâd. ” nizlet
ahl el balad, niswân we rigâl, itfarraget ‘ala ed dahan-
byje. qa‘adum tamant yjâm jifarragum. qâmet bint
el malik ḥadet agâze min abûha: “ ana kamân bidy
arûḥ atfarrag ‘ala ed dahabyje. ” nâda fil balad mâ
jiṭla‘us niswân we rigâl min el bijût, aḥsan bint el malik
nâzle titfarrag ‘ala ed dahabyje ed dahab. fe râḥet
bint el malik ‘and ed dahabyje. fe lamma sâfha es
sâtîr meḥammad daḥalet gûwa el maq‘ad betâ‘ ed dahan-
byje, sâl el watad, we qauwim ed dahabyje we sâfret.
ba‘d mâ ḥulṣet min el furge gâje ṭâl‘a qâmet ṭallet
iltaqet ed dahabyje mesâfre. qâlet loh: “ mewaddyny
fên, jâ sâtîr? ” qâl laha: “ ana mewaddyky li wâḥid
malik ‘ala sân jiggauwizik. ” qâlet loh: “ ja‘ny hûwa el
malik gamyl ‘annak? ” qâl laha: “ dilwaqt terûḥy we

tešûfyh.” qâmet ʔalla^ʕet el hâtim min şubâ^ʕha we rame-
toh fil baħr. ھاdetoh es samaka, şâletoh fy ھاnakha.

lamma wişlum li ھاdd el malik ʔili^ʕ meħammad eş
şaijâd ^ʕand el malik, we qâl loh: “ adyny, gıbt lak bint
es sultân betâ^ʕ el arđ el ھاđra; mâ tiʔla^ʕs min ed daha-
byje illa mâ tifiş laha ھاryr aħđar tibqa timşy ^ʕalêh;
we tešûfha we hyje mâşje we titmaħtar.” qâm el malik
qâl loh: “ ʔaijib!” fe amar el malik el ھاddâmyn fa-
raşum el arđ ھاryr. ʔil^ʕet es sitt min ed dahabyje.
fe lamma şâfha el malik ^ʕişiqha we ista^ʕgib ^ʕalal gamâl
betâ^ʕha. lamma daھاlet es sarâje el malik qâl laha:
“ ana biddy aktib el kitâb el lêle di ^ʕalêky.” qâmet
el bint qâlet loh: “ iza kân biddak tiggauwizny, ana wiqı^ʕ
minny hâtim fil baħr, hâtuh ly, we ba^ʕdên niktib el
kitâb.” kânet es samaka iddet el hâtim li es şâṭir
meħammad eş şaijâd. qâm el malik ʔili^ʕ ^ʕand el wazyr,
we qâl loh: “ el hâtim wiqı^ʕ min es sitt fil baħr; myn
jegyboh lina?” qâl: “ mâ ھاddiş jegyboh ğêr meħam-
mad eş şaijâd.” fe ba^ʕatu ʔalabuh. fe râħ es şâṭir me-
ħammad qâlu loh: “ fyh hâtim wiqı^ʕ min es sitt fil baħr;
mâ ھاddiş jegyboh ğêrak.” qâl luhum: “ ğodu el hâtim
âhûwa!” fe lamma ھاd el hâtim el malik daħal ^ʕandaha
we qâl laha: “ ğody, âdi el hâtim betâ^ʕik âhûwa; ھا-
lyna niktib el kitâb el lêle di.” qâlet loh: “ ana aqûl
lak ^ʕala ^ʕâdet baladna lamma tigy el wâħde titgauwiz.”
qâl laha: “ ʔaijib! qûly ly.” “ titfıhit tir^ʕa min es sarâje
li ھاdd el baħr, we titmily ھاşab rûmy, we titqâd fyh

en nâr; we el ʿarys elly ʿâwiz jitgawwiz el wâhîde jirmy rôhoh gûwa en nâr, we jifdal mâsy fyha hatta jiṭlaṣ minha jibqa fil baḥr; we jistaḥamma, we jigy jeḥuṣṣ ʿalal ʿarûse duḡry. âdi katb el kitâb betâṣ balady.” qâm el malik amar bi faḥt et tirʿa, we malaha ḥaṣab we nadah lil wazyr, we qâl loh: “iḥna bukra neqyd fyh en nâr, we nirmy rôḥna fyha, ana we inte, we niṭlaṣ min el baḥr; we agy duḡry atgawwizha.” qâm el wazyr qâl loh: “niḥally meḥammad eṣ ṣaijâd jirmy rôhoh fyha el auwil, neṣûfoḥ iza kân jiṭlaṣ ṭaijib walla jemût. iza kân jiṭlaṣ ṭaijib, nirmy rôḥna iḥna kamân.” kânet es samaka râḥet li es ṣâṭir meḥammad fil lâl, we qâlet loh: “iza kân el malik juṭlubak, we jeqûl lak: ‘irmy rôḥak fy en nâr’, mâ teḥâfs! sidd widânak, we qûl: ‘bi ism allâh er raḥmân er raḥym!’ we irmy rôḥak duḡry.” we el malik qâd en nâr fil ḥaṣab, we nadahum li meḥammad eṣ ṣaijâd; qâlu loh: “irmy rôḥak fy en nâr, we imsy fyha li ḥadd el baḥr!” qâl luhum: “ḥâḍir!” we sadd widânoḥ, we qâl: “bi ism allâh er raḥmân er raḥym!” ṭiliṣ min el baḥr aḥsan mâ kân. fe lamma ṣâfuh, el wazyr qâl lil malik: “indah li ibnak kamân jirmy rôhoh wajana gûwa en nâr ʿala ṣân jiṭlaṣ gamyl zai es ṣâṭir meḥammad.” we nadahu li ibn el malik, we ḥaṭṭu ydêhum fy baḥd et talâte, we ramum rôḥhum fy en nâr; baqum kôm turâb.

we râḥ es ṣâṭir meḥammad eṣ ṣaijâd ʿand es sitt, bint es sulṭân betâṣ el arḍ el ḥaḍra; katab el kitâb

‘alêha we itgawwizha. we qa‘ad ‘alal kursy betâ‘ el mamlake, ‘amal malik we sulţân, we nadah li abûh we li ummoh; we qa‘adu wajah fy es sarâje fil kamâl.

qiţâ‘ mitfarraqa.

min 1328 sane taqryban inwalad fy makka el mukarrama en naby meĥammad rasûl allâh. el mûminyn boh kitru qawâm ĥatta innoh ba‘d môtoĥ bi tisa‘ sinyn gês ‘araby zâfir daĥal iskenderyje we tammim fath maşr. fy es şarq min maşr gês el islâm daĥal barr es şâm fy sanet 14 we naşar dijânethum fy bilâd el ‘agam qabl sanet 21. we ba‘daha, sanet 55 higryje taqryban, intaşar ed dyn el islâmy fy bilâd el maĥârbe kullaha we daĥaletha ‘asâkiroh; we fy sanet 89 daĥalu gabal ţâriq we assisu mamlake fy isbânje dâmet aktar min sub‘umyt sane; ba‘den mişju min ‘ala eg gibâl we daĥalu faransa fy sanet 114, we bil ţaryqe dy intaşar ism we dyn en naby meĥammad ‘alêh es salâm fil bilâd el wâs‘a dy ba‘d môtoĥ bi 80 sane bass; we intaşaret aĥbâr intişârât el ‘asâkir el ‘arabyje fy kull el bilâd el wâs‘a bën faransa we el hind. ba‘d el intişârât el ‘azyme di kân el ‘arab it‘allimu kull el ‘ulûm, we banu sarâjât we gawâmi‘ muftaĥara fy isbânje we kull el bilâd el islâmyje; we es şu‘ara we el muarriĥyn el ‘arab katabu

kitabât mâ titnisyś, we ed dinje kullaha ʿirfet hikâjât kuttâb el ʿarab zai ma ʿirfet es sijûf elly min dimiśq.

— fy maşr el qadyme kân fyh etnâsar malik ismuhum ramsys, lâkin el maʿrûfyn aktar min ġêrhum humma ramsys et tâny we ramsys et tâlit, lâkin ramsys et tâny, elly ismoh ramsys ek kebyr, hûwa el maşhûr aktar min kull mulûk maşr el qudama. hûwa kân ibn el malik sêty el auwil elly kân jeħibb el ħarb. ramsys et tâny kisib wâqʿetên kubâr fy es śâm, we bana hajâkil ketyre kuwajjisa fy abu simbel, we luqşor, we karnak, we abydôs, we manfys, we ħakam ʿala maşr 17 sane. hûwa kân madfûn fy bybân el mulûk quşâd luqşor fil barr el ġarby, lâkin gittetoh we gittet abuh sêty maugudyn fy antyhânet eg gyze. ramsys et tâlit ħakam ʿala maşr talâta we talâtyn sane. hûwa ġalab fy ħurûb ketyre, lâkin ħukmoh kân aktaroh salâm. hûwa bana binâjât ketyre kuwajjisa zai hêkal medynet habû elly qurb luqşor. hûwa kân madfûn fy bybân el mulûk qurb el hajâkil elly banaha, lâkin gittetoh fy antyhânet eg gyze. fy aijâm el malikên dôl taħt el mamlaka kân fy luqşor ʿala eg ganbên, we kân ismaha bil lisân el maşry el qadym *wêset* jaʿny “el balad.”

— wâħid min mustaħdimyn el bôşta qâl innoh śâf kilmet *asjûţ* maktûbe bi sittâsar țaryqe (*siout, assiout, siut, asiut, siyut, siyoot, assyut, seeout, essout, assioot, ashout*, we ġêr dôl). el aħsan kitâbetha tamally bi țaryqa wâħide ʿala śân innaha balad maşryje we ismaha

lâzim jinkitib bi eṭ ɥaryqa el maşryja we bi ħurûf maşryje. fy bilâd el ingelyz kull en nâs jiktibu *mansister* bi eṭ ɥaryqa el ingelyzyje we bi ħurûf ingelyzyje. asâmy el maĥallât fy maşr we barra maşr tinkitib aĥjânan bi eṭ ɥaryqa el faransâwyje, we aĥjânan bi eṭ ɥaryqa el ingelyzyje, we aĥjânan bi eṭ ɥaryqa er rûmyje, we aĥjânan bi eṭ ɥaryqa et taljânyje. jatara el ingelyz we el faransâwijyn ‘umruhum katabu asâmy maĥallât bilâdhum bi eṭ ɥaryqa el maşryje?

— el ħukûme el maşryje ba‘d mâ tişyl el antykât min sarâjet eg gyze jimkin ti‘milha antyĥânet et târyĥ eṭ ɥaby‘y ba‘d mâ tişallahha. et târyĥ eṭ ɥaby‘y ĥûwa ‘ilm el insân, we el ĥywânât, we es samak, we eṭ ɥijûr, we es sagar, we en nabâtât, we el ĥigâra; ja‘ny ĥûwa ‘ilm maudû‘oh el arḍ we kull mâ fyha, ja‘ny elly ydên en nâs mâ ti‘miluhş. genênet eg gyze ĥyje dilwaqt min akbar magmû‘ât el asgâr we ez zuhûr, we fyha ĥywânât ketyr. el antyĥâna di jekûn laha ahammyje kebyra fy maşr.

— şuft fy genênet eg gyze sab‘ kebyr, sultân el ĥywânât; we talât nimûra luhum gild miqallim bijilma‘; we arba‘ fuhûda minaqqatyn; we arba‘ ĥanazyr gabalyje luhum sinân wiĥşa; we dibbên luhum şa‘r ɥawyl; we arba‘tâşar qird li‘abyje. baqa kâm ĥywân şuft fy genênet eg gyze?

— fy balad qadyme ‘and el baljana ismaha bil lisân el maşry el qadym *ebôt*, we bil qibty *abdu*, we bi er

rûmy *abudos*, lâkin mus fâḍil minha dilwaqt illa ḥarâbât hêkalên we šuwajet ṭurab. el hêkal ek kebyr banah el malik sêty el auwil qabl el higra bi alfên sane; we el hêkal et tâny banah ibnoh el mašhûr, ramsys et tâny. ʿala ḥyṭân el hêkal ek kebyr maktûb asâmy kull mulûk mašr bil kitâbe el mašryje el qadyme.

— el alifbê el mašryje ma jimkinhas abadan tâḥud maṭraḥ el alifbê el ʿarabyje; we el alifbê el ʿarabyje el qadyme tifḍal ʿasân kitâbet nusaḥ el qorân, we ṭabʿ kutub ʿulûm, we asʿâr, we tawâryḥ el lisân el ʿaraby el qadym. di alifbê ed dyn el islâmy, we lâzim tibqa kide; lâkin el alifbê el mašryje hyje ʿasân el ḥagât el gedyde—ʿasân et tigâra, we eg garânyl, we kitâbet el asje elly mâlhâs taʿalluq bi ed dyn. el lisân el maktûb boh el qorân, we il lisân elly bijitkallimuh ahl mašr en nahâr da humma lisânên mus zai baʿḍ we lâzim inn jekûn li kull wâḥid minhum alifbê maḥşûša.

— auwil myn qara ek kitâbe el mašryje el qadyme šamboljôn (*Champollion*) el faransâwy min ḥamse we sabʿyn sane. we fil waqt da ʿâlim ingelyzy ibtada jifham ek kitâbe el mašryje di. ed dinje qaʿadet alfên sane mâ hyjaš ʿarife tiqra ek kitâbe el qadyme di maʿ inn meʿallimyn ketyr igtahadu jiqruha. šamboljôn šâf inn baʿḍ el ḥurûf fy kull ek kitâbât ʿala ḥyṭân el hajâkil we ʿalal qubûr, we el misallât ḥawalêha ḥaṭṭ; qâm ga ʿala bâloh inn el ḥurûf di elly gûwa el ḥaṭṭ hyje asâmy mulûk; we kân taḥmynoh da fy maḥalloh. we

lamma ʿirif baʿḍ el ḥurûf qidir fil âhir jiqraha kullaha. dilwaqt kull târyḥ maşr el qadye maʿrûf, ʿasân inn el maşrijyn ḥafaruh ʿala ḥyṭân el binâjât el qadye. kutubhum min ḥagar.

— el manzar min eg giha el qiblyje min eg gezyre quşâd qaşr ed dubâra fy maşr kuwaijis qawy. ʿala es şimâl sarâjât we ganâjin we gezyret er rôḍa el laṭyfe, we ʿalal jemyn sâriʿ eg gezyre elly fyh min en naḥjetên sagar el labah el aḥḍar, we sarâjet we balad eg gyze, we biʿyd şuwaije ahrâm eg gyze el ʿâlje elly hyje akbar ʿagâjib ed dinje. el ḥukûme ʿamalet ṭajjib elly ʿamalet hene genêne ʿumûmyje ʿasân kull en nâs jiqdaru jerûḥu jeşûfu el manzar ek kuwaijis da.

gûwa maşr el qâhira.

asâmy baʿḍ maḥallât, we sawâri, we ḥawâry, we mabâny mashûra, we gawâmi, we kanâjis fy maşr. — el antyḥâna; el azbakyje; el ismâʿlyje; el barqûqyje. bâb el ḥesênyje; bâb zuwêle; bâb el futûḥ; bâb en naşr; bêt el qâḍy. et taufyqyje; el gamâlyje. eg gâmiʿ el azhar; gâmiʿ ibn ṭulûn; gâmiʿ ibn qalaûn; gâmiʿ el ğûry; gâmiʿ er rifâʿy; gâmiʿ es sajjide zênab; gâmiʿ es sultân ḥasan; gâmiʿ qâjid bê; gâmiʿ el muaijad; gâmiʿ meḥammad ʿaly. gezyret bûlâq; gezyret er rôḍa, ḥâret aḥmad nâfi; ḥâret eljâs şûşa; ḥâret el bâb es şarqy;

hâret girgis farag; hâret hôs er rubât; hâret er rûm; hâret ez za^cfarâny; hâret es saqqâjyn; hâret qattâwy bê; hâret en naşâra. hân el halyly. darb abu bakr; darb el unsyje; darb el gamâmyz; darb ed duhdêra; darb es şamsy. dêr abu sêfên; dêr bablûn. sebyl umm ismâ^cyl bâşa; sebyl ^cabd er raḥmân. sarâjet ibrahym bâşa; sarâjet eg gezyre; sarâjet ^cabdyn; sarâjet el qubbe; sarâjet manşûr bâşa. es sikke el gedyde; sikket byr el mişş; sikket raḥabet ^cabdyn; sikket şaqq et ti^cbân; sikket sûq ez zalaṭ; sikket zar^c en nawa; sikket es sêḥ. sûq el gôhargyje; sûq el ḥamzâwy; sûq es sûdân; sûq eş şijâg; sûq el ^caṭṭâryn; sûq en naḥḥâsyn. şâri^c bûlâq; şâri^c ṭâhir; şâri^c el ğury; şâri^c el ḥamzâwy eş şuġaijar; şâri^c el ḥilmyje; şâri^c el ḥedêwy; şâri^c ed dawâwyn; şâri^c es sêḥ ryhân; şâri^c ^cabd el ^cazyz; şâri^c ^cabdyn; şâri^c el faggâla; şâri^c kâmil; şâri^c ja^cqûb. el ^cabbâsyje. ^caṭfet islâm; ^caṭfet ismâ^cyl kâsîf; ^caṭfet el ḥikr; ^caṭfet es şurbagy; ^caṭfet qarn el ğazâl; ^caṭfet el qulaly; ^caṭfet mabrûk; ^caṭfet el mezaijin. fumm el halyg. qaşr ed dubâra; el qaşr el ^ceny; qaşr en nyl; qaşr en nuzha. el qal^a. kubry qaşr en nyl; kubry el lamûn. el kutubhâne el ḥedêwyje. maşr ^catyqa. el miqjâs. mydân el azhâr; mydân bâb el lûq; mydân taufyq; mydân et tijâtro; mydân ragab aġa; mydân ^cabdyn; mydân el ^cataba el ḥaḍra; mydân meḥammad ^caly. el musky. mûristân qalaûn.—di ba^cḍ asâmy gi-hât fy akbar balad betâ^cet waṭan el maşrijyn.

ḥadyt ʿan alifbê ahl maşr.

ḥâmid.—tiʿraf, jâ aḥmad, teqûl ly sé ʿan alifbê ahl maşr?

aḥmad.—aʿraf ketyr ʿanha ʿaşân inny kunt bat-ʿallimha en nahâr da eş şubḥ, we itʿallimtaha ṭajjib.

ḥâmid.—itʿallimtaha fy şubḥyje wâḥde?

aḥmad.—maʿlûm, di basyṭa we ḥafyfe, iza itam-
milt fyha ṭajjib şuwaije şugaijara tifhamha qawâm.

ḥâmid.—kâm ḥarf fyha?

aḥmad.—fyha 34 ḥarf, el ʿaşara el auwalânijyn
minha ḥurûf laha şôt.

ḥâmid.—jaʿny ê ḥurûf laha şôt?

aḥmad.—ḥurûf laha şôt jaʿny ḥurûf teqûm maqâm
aşwât min ġêr misâʿdet ḥarf tâny.

ḥâmid.—we baqyjet el ḥurûf ismaha ê?

aḥmad.—ismaha ḥurûf bala şôt, we lâzim jigy
wajaha ḥarf loh şôt ʿaşân mâ innaha titniṭiq. masalan
ḥarf *bê*, iza kunt ʿâwiz tinqaq şôt *b* min ġêr ḥarf *ê* ma
tiqdarâs, lâkin iza saijibt el *b* tiqdar tinqaq el *ê* (zai *el*
ḥabar ê?).

ḥâmid.—lâkin ana şâjif inn baʿḍ el ḥurûf di zai baʿḍ?

aḥmad.—aiwa. fy ʿaşar ḥurûf laha şôt maqsûma
qismên: qism qaşyra we qism ṭawyla. el qaşyra *a, e,*
i, o, u; we el ṭawyla *â, ê, y, ô, û.* el qaşyra tibqa
ṭawyla lamma tigy ʿalêha el ʿalâma (zai *a* we *â*).

hâmid.—el ħurûf elly laha şôt ismaha ê?

aĥmad.—ismaha *alif ah, alif â, alif eh, alif ê,* ila âĥiroh, ʿasân innaha gat maṭraĥ ħarf *alif* el ʿaraby el qadym.

hâmid.—iʿmil maʿrûf fassar ly el ħurûf elly mâ lahaş şôt?

aĥmad.—el ħurûf elly mâ lahaş şôt auwilha *ô* elly ismaha *bê,* we nuṭqaha tamally zai mâ fil kilmât: *ibn, bâb, bint.* baʿdên jigy ħarfên taqryban zai baʿd, auwilhum *t* (tê) we nuṭqaha zai ma fil kilmât: *tult, tyn, tâny,* we baʿdên *t* (tâ) we nuṭqaha zai mâ fil kilmât *têr, tyn, quṭṭ.* baʿdên jigy ħarfên zai baʿd we humma *g* (gym) we *ġ* (ġên). tiqdar tiʿraf lafz el ħarfên dol iza başşêt fil kilmât di: *ġâb, ġumʿa, mōġ;* we *ġâb, luġa, ġêṭ.* baʿdên fy talât ħurûf zai baʿd, we humma *h* (hê), *ĥ* (ĥâ), *ĥ* (ĥâ). el *h* nuṭqaha zai mâ fil kilmât: *hât, laha, boh;* we el *ĥ* zai mâ fil kilmât: *ĥarb, ryĥ, ĥasan;* we el *ĥ* zai mâ fil kilmât: *ĥêṭ, ĥabat, syĥ.* min el ħurûf di, el *ĥâ* hyje el ħarf el sabaʿtâşar, baqa dilwaqt ĥallaşna nuşş ħurûf alifbê tamâm. baʿdên fy ħarfên kamân zai baʿd we humma el *d* (dâl) we el *d* (dâd). el *d* zai mâ fil kilmât: *dyk, dukkân, ʿyd, duġry;* we el *d* zai mâ fil kilmât: *duĥr, dâʿyf, arq.* amma el ħarf el etnên we ʿesryn hûwa el *z* (zê) we nuṭqoh zai mâ fil kilmât: *zêl, zawât, ʿizz.* baʿdên jegyna talât ħurûf muhimma zai baʿd we humma *s* (syn), *ş* (şyn), *ş* (şâd); el *s* tigy fy kilmât zai: *syĥ, sane, seryr;* el *ş* tigy fil kilmât: *şubra, şams,*

‘*asam*, ‘*és*; el *ş* tigy fil kilmât: *şéf*, *şubh*, ‘*aşâje*. ba‘dên jigyna aşgar ħarf fil alifbê we ismoh ‘ (‘ên) we hûwa jibân zai nuşş ħarf; hûwa el ħarf es sitte we ‘*esryn*, we hûwa musta‘mal fil kilmât: ‘*éb*, ‘*igl*, *gâmi*. el ħarf elly jigy ba‘d el ‘ hûwa el *f* (fê) we jitniţiq zai mâ fil kilmât: *fulân*, *fulûs*, *séf*. ba‘dên fy ħarfên ismuhum taqryban zai ba‘d, we humma el *q* (qâf) we el *k* (kef). we el ħarfên dol nelâqyhum maugûdyn fil kilmât, el *q* tigy fy: *qalb*, *qadam*, *bulâq*; lâkin nuţquhum muş wâhid fy kull maşr ‘aşân innaha fy eş şe‘yd titniţiq zai *g*; we el *k* tigy fil kilmât: *kitâb*, *kursy*, *şâhibak*. ba‘dên fy ħarf *l* (lâm); buşş lil kilmât: *lâkin*, *lêle*, *gamal*, *jeţull* we ente tifham nuţq el ħarf da. ba‘dên tegy el *m* (mym); da ħarf muhimm qawy. fy kilmât auwilha *m* aktar min ġerha min ħurûf alifbê. el kilmât di fyha ħarf *m*: *meĥammad*, *maije*, *mamlûk*, *muslim*. dilwaqt jigyna ħarf zai el *m* fy es şikl we hûwa ħarf el *n* (nûn), nuţqoh zai mâ fil kilmât: *nûty*, *nuşrâny*, *min*, *myn*. ba‘dên fy ħarf el *w* (wâu) we jitniţiq zai mâ fil kilmât: *walad*, *widn*, *wiţwâţ*, *wiqi*. we âĥir ħarf hûwa el *j* (jê) we hûwa el ħarf el arba‘a we ‘*esryn* min el ħurûf elly ma lahaş şôt, ja‘ny el ħarf el râbi‘ we talatyn min ħurûf alifbê kullaha, we jigy fy kilmât ketyra zai: *jâ*, *jemyn*, *jôm*, *aijâm*.

ĥâmid.—ana şâjif inn tartyb el ħurûf di muş zai tartyb el ħurûf elly a‘rafha?

aĥmad.—kalâmak fy maĥalloh, lâkin hene el ħurûf

elly zai ba^ʿḍaha tigy sawa ^ʿaśân jekûn ḥifḍaha sahl. ū^ʿa tinsa inn fy sitt ḥurûf kull etnên minha zai ba^ʿḍ we humma el *t* we el *t*, el *g* we el *ġ*, el *d* we el *d*; we sitt ḥurûf tanijyn kull talâte zai ba^ʿḍ we humma el *h* we el *ḥ* we el *ḥ*, we el *s* we el *s* we el *ṣ*. ḥally bâlak kamân inn el ḥurûf *i* we *ġ* we *j* ^ʿalêhum kull wâḥid nuqṭa, we kamân inn el ḥurûf *t* we *ḥ* we *d*, we *ṣ* taḥt kull wâḥid minhum nuqṭa ^ʿaśân timaijizha ^ʿan el *t* we el *h* we el *d* we el *s*.

ḥâmid.—we tiqdar tiktib we tiṭba^ʿ kull el kalâm el maşry bil arba^ʿa we talatyn ḥarf dôl?

aḥmad.—ma^ʿlûm aqdar aktib we aṭba^ʿ kull kilme bi siḥûle we zabṭ, we iza kunt tiqâbil el alifbê di bil alifbê el faransâwyje walla el ingelyzyje tilâqyha aḥsan we ashal. kamân inte ti^ʿraf inn fy eṭ ṭab^ʿ el alifbê el ^ʿaraby jilzamha 134 ḥarf maṭba^ʿa, amma el alifbê di mâ jilzamhaś illa 34 ḥarf bass.

ḥâmid.—^ʿala kide azunn el wilâd jibqu jeḥibbu el madrase aktar min zamân?

aḥmad.—mâ fyś śakk inn el alifbê di mufyde ḥâliş li eś şubbân el maşrijyn we li kull eś śa^ʿb el maşry. dilwaqt jishal ^ʿalêhum jekûnu met^ʿallimyn, we bi eṭ ṭaryqa di jekûnu aqwyje.

mâ baqas lizûm li ahtâm! hally kull maşry jiktib ismoh bi ydoh. el fallâh loh haqq jit'allim zai el bâsa. lâkin kull en nâs mâ jimkinhums jit'allimu min gêr alifbê quşaijara, basyta, we sahle zai alifbê ahl maşr.

el alifbê el maşryje.

a	alif	ah	}	(ا)	ħ	ħâ	(خ)
â	alif	â			d	dâl	(د)
e	alif	eh			đ	đâđ	(ص)
ê	alif	ê			r	rê	(ر)
i	alif	ih			z	zên	(ز)
y	alif	y			s	syn	(س)
o	alif	oh			ś	śyn	(ش)
ô	alif	ô			ş	şâđ	(ص)
u	alif	uh			°	°ên	(ع)
û	alif	û			f	fê	(ف)
b		bê	(ب)	q	qâf	(ق)	
t		tê	(ت)	k	kef	(ك)	
ţ		ţâ	(ط)	l	lâm	(ل)	
g		gym	(ج)	m	mym	(م)	
ğ		ğên	(غ)	n	nûn	(ن)	
h		hê	(ه)	w	wau	(و)	
ħ		ħâ	(ح)	j	jê	(ي)	

el ħarfên ai jigu sawa we jibqa minhum şôt wâhid (zai mâ fy ek kilmât aiwa, ħaijib, şuğaijar); we lamma jinkitbu sawa jibqa ismuhum şotên magmû°yn. el ħarfên et tânjyn humma au (zai mâ fy ek kilmât gau, ħauwa, auwil). mâ fys şotên magmû°yn gêr dol fil lisân el maşry.

elly fy ek kitâb.

1. kalâm ʿalal hikâje	wiśś	3
2. eṣ ṣajjâd we ibnoh		4
3. qiṭaʿ mitfarrâqa		16
4. gûwa maṣr el qâhira		20
5. ḥadyt ʿan alifbê ahl maṣr		22
6. el alifbê el maṣryje		26



